TRICKS ✓ TIPS

Adobe Lightroom
Photo Editing

OVER 435 SECRETS & HACKS

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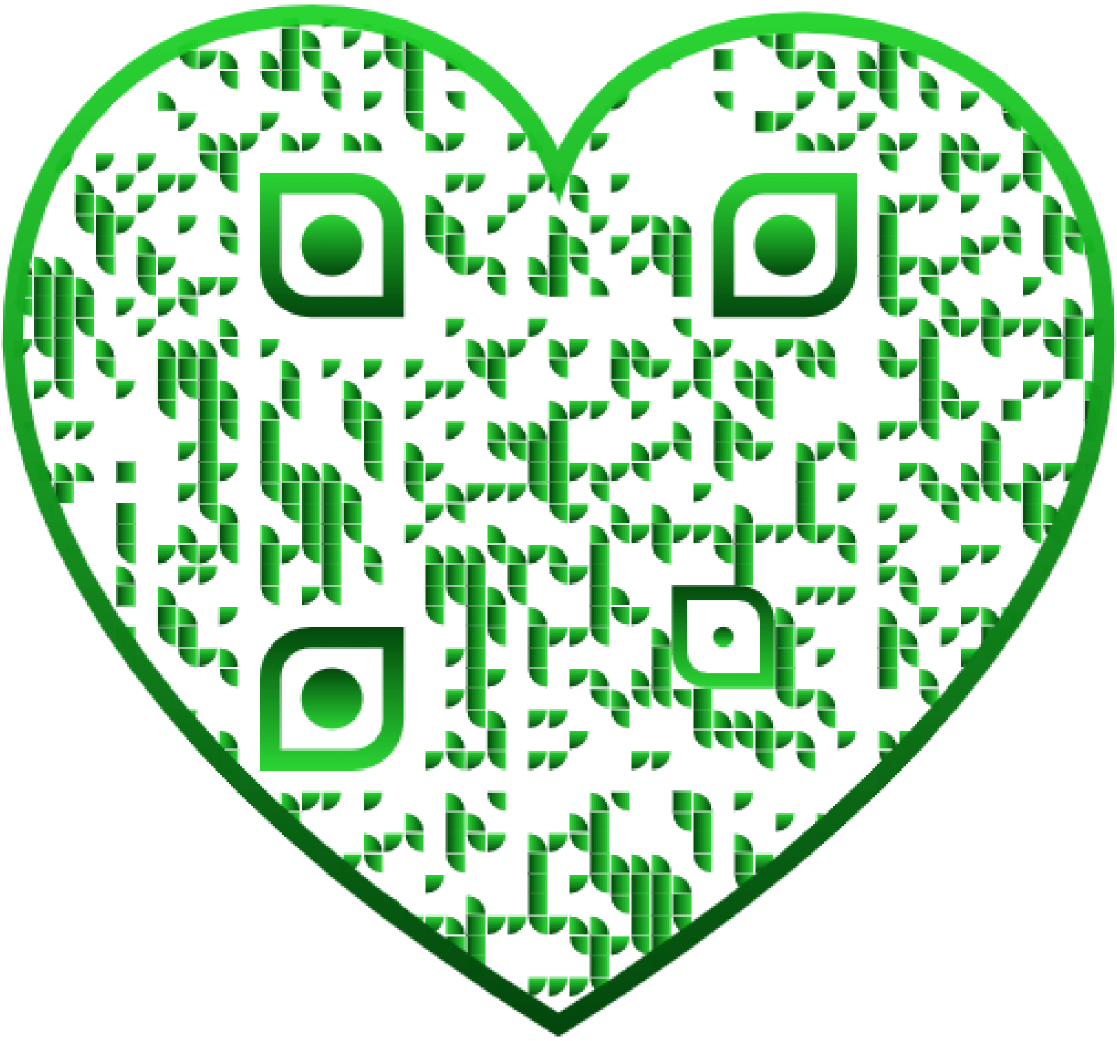

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TRICKS
& TIPS

Adobe Lightroom

Adobe Lightroom Tricks & Tips is the perfect digital publication for the user that wants to take their skill set to the next level. Do you want to enhance your user experience? Or wish to gain insider knowledge? Do you want to learn directly from experts in their field? Learn the numerous short cuts that the professionals use? Over the pages of the new advanced user guide you will learn everything you will need to know to become a more confident, better skilled and experienced owner. A user that will make the absolute most of their use and ultimately Adobe Photoshop Lightroom itself. An achievement you can earn by simply enabling us to exclusively help and teach you the abilities we have gained over our decades of experience

Over the page our journey continues, and we will be with you at every stage to advise, inform and ultimately inspire you to go further.

04/05/2015 09:07:37
4168 x 3018
Presets
Tone Curve
HSL / Color
18

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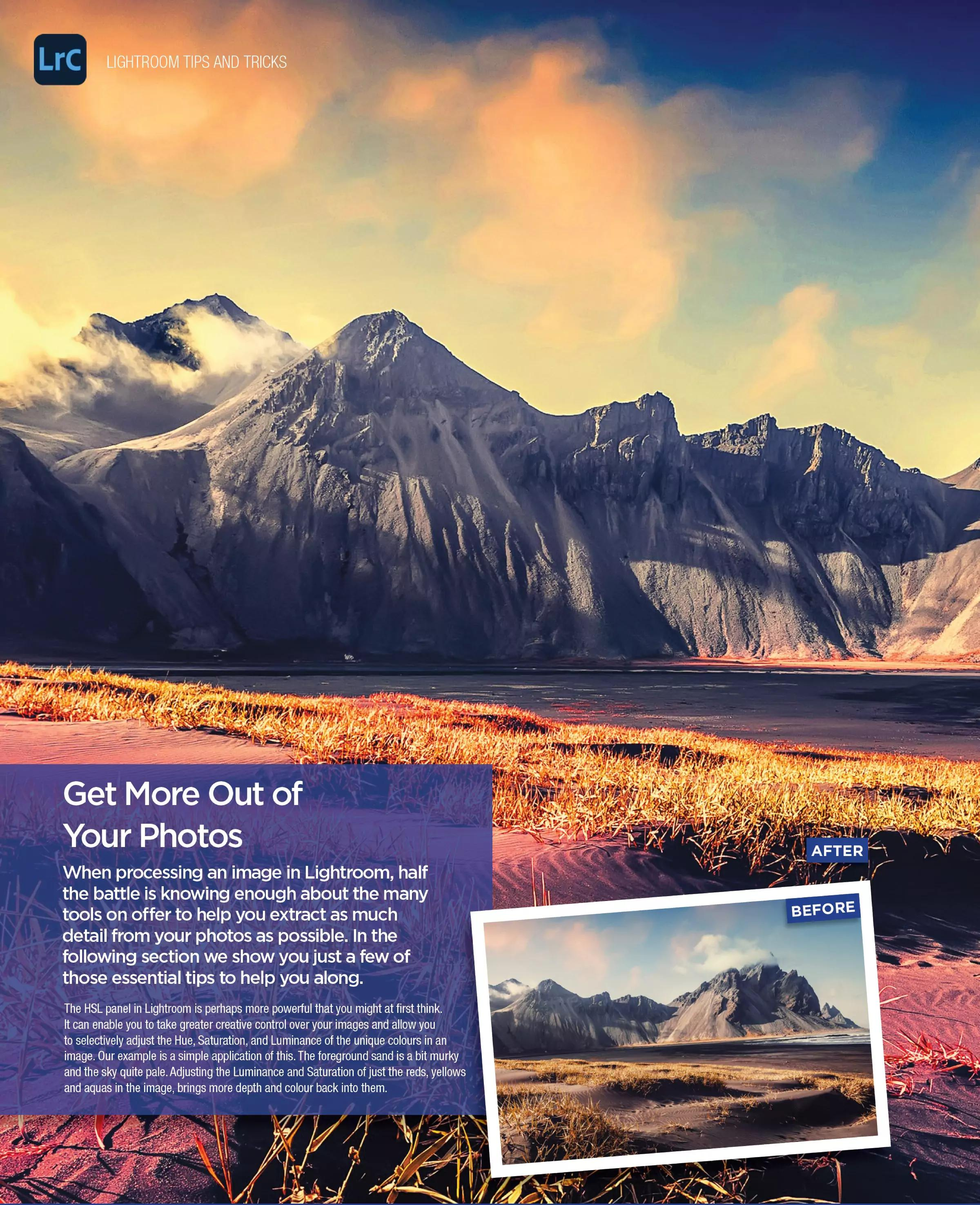
When it comes to making your images look their best, there is no better program than Lightroom to bring out their full potential.

LrC Lr

Expand your knowledge of image processing with our handy guide to Lightroom. Push your editing skills to the next level as well as uncovering all the handy features that makes Lightroom the first choice for image processing.

Lightroom Tips and Tricks

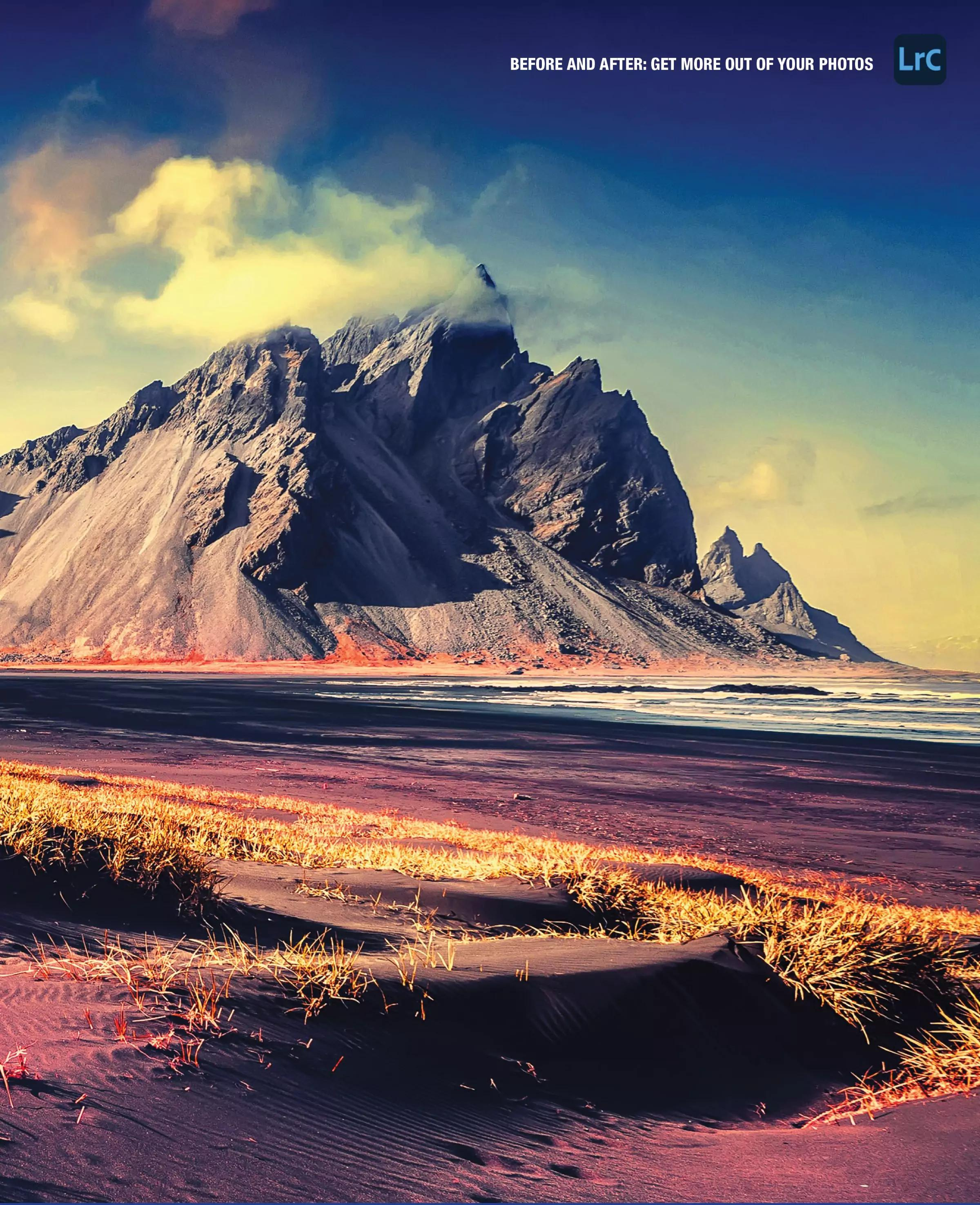
We know that Lightroom, in its various forms, is a vast and multi-faceted tool. It's no surprise then that there are any number of hidden tricks and tips, that can expand and enhance your workflow experience. We have a few tricks we can share with you to help you on your way. They are very simple, but as you may have already surmised when using Lightroom, the simple ones are often the most useful and the most powerful.



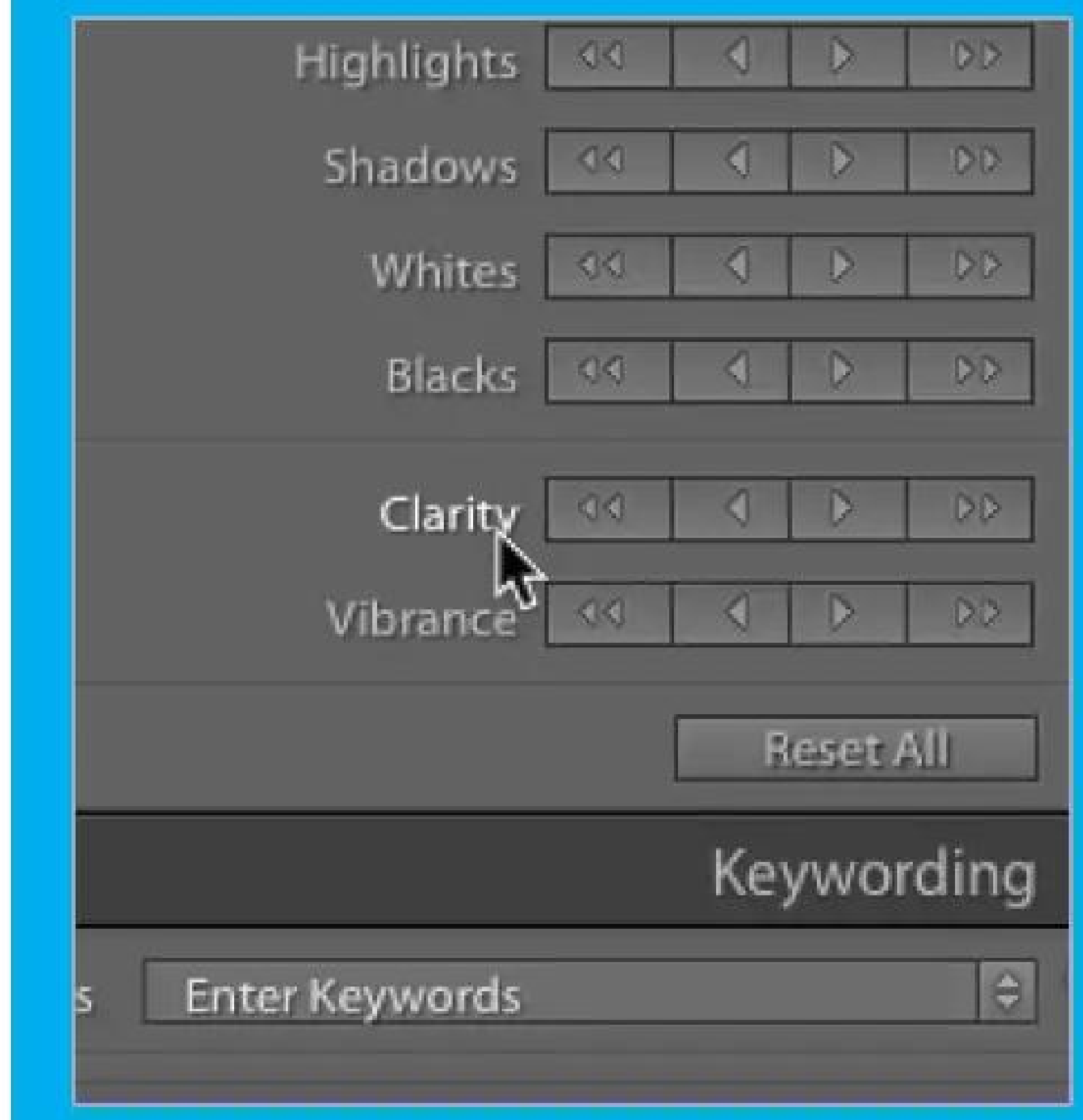
Get More Out of Your Photos

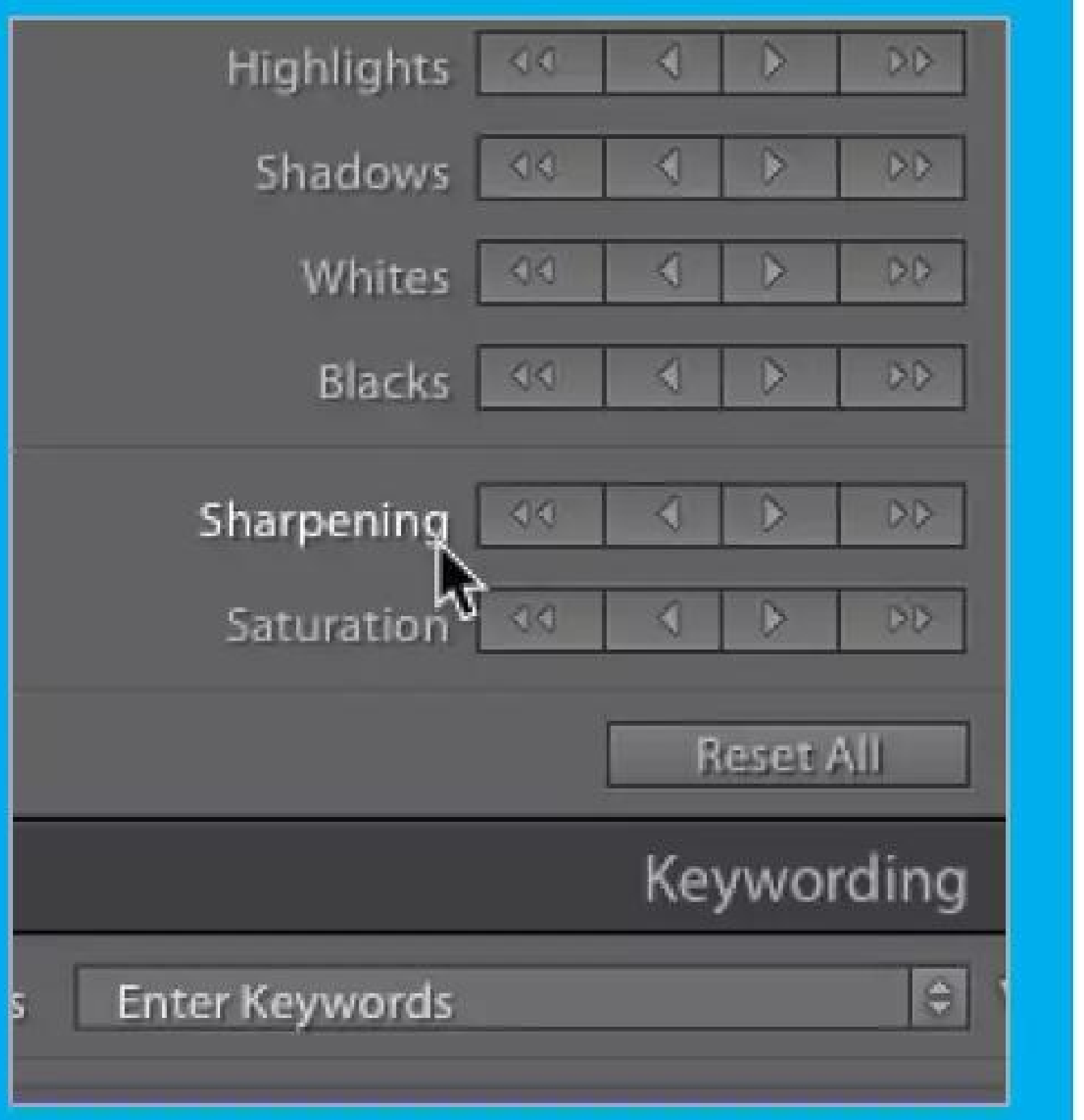
When processing an image in Lightroom, half the battle is knowing enough about the many tools on offer to help you extract as much detail from your photos as possible. In the following section we show you just a few of those essential tips to help you along.

The HSL panel in Lightroom is perhaps more powerful that you might at first think. It can enable you to take greater creative control over your images and allow you to selectively adjust the Hue, Saturation, and Luminance of the unique colours in an image. Our example is a simple application of this. The foreground sand is a bit murky and the sky quite pale. Adjusting the Luminance and Saturation of just the reds, yellows and aquas in the image, brings more depth and colour back into them.



1 Quick Develop Additions

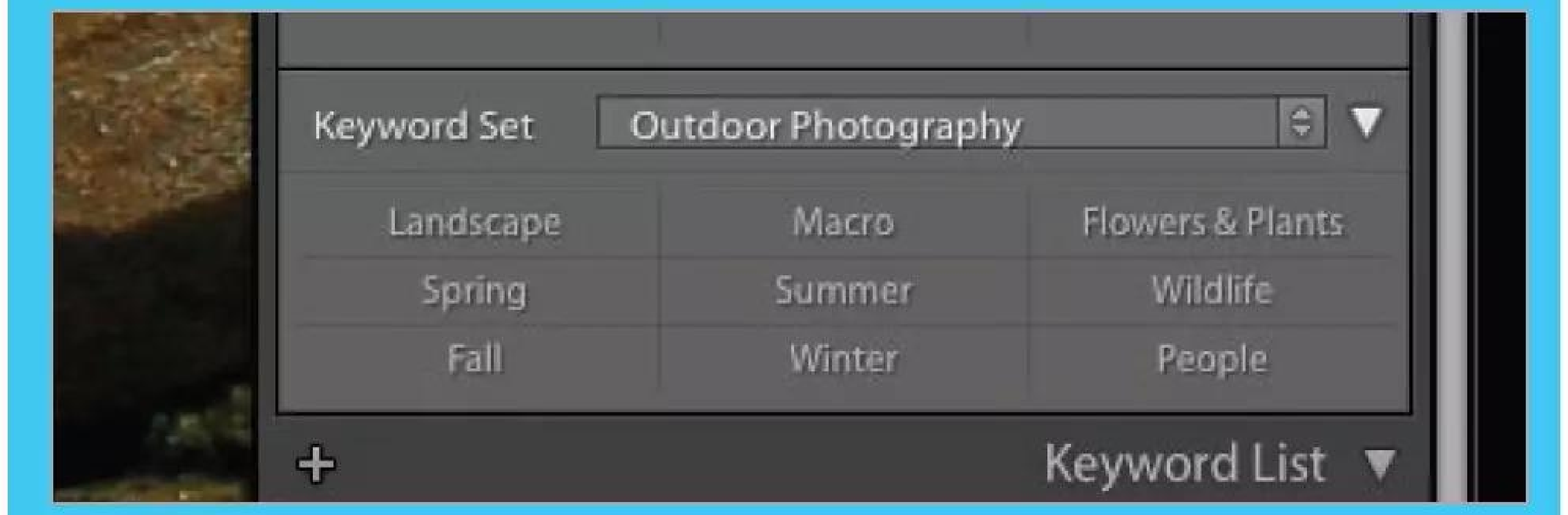

Highlights
Shadows
Whites
Blacks
Clarity
Vibrance
Reset All
Keywording
Enter Keywords

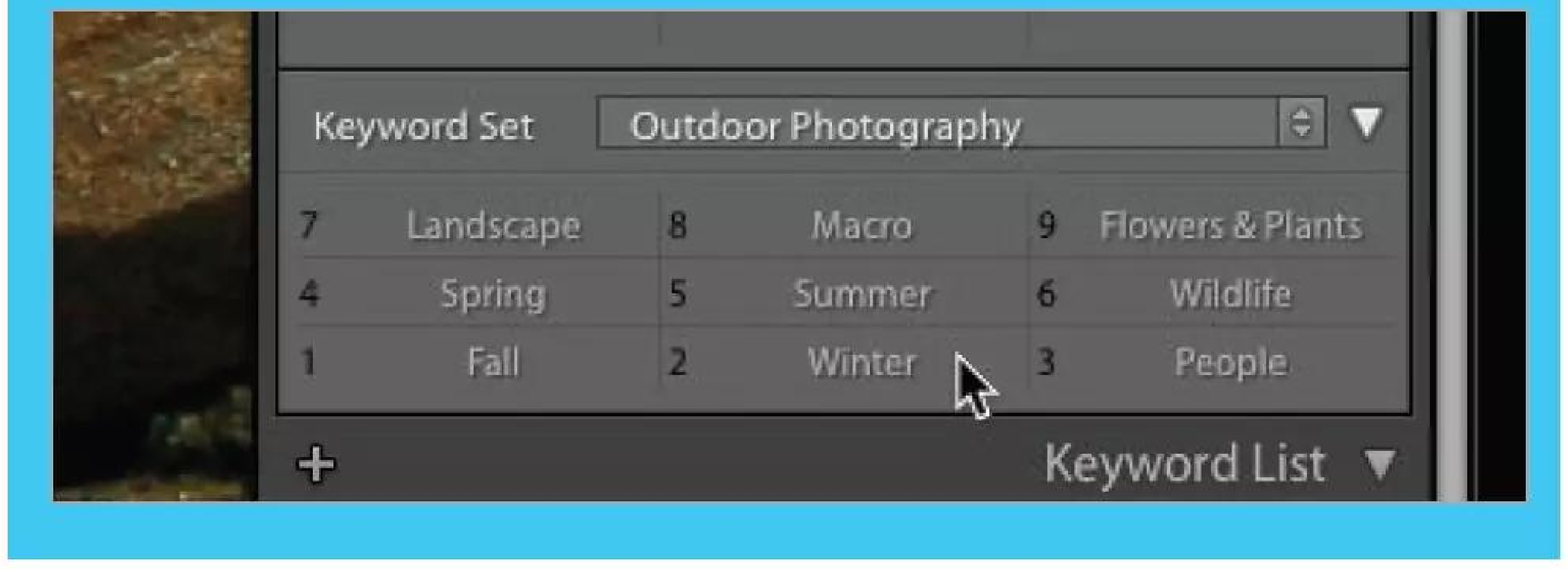

Highlights
Shadows
Whites
Blacks
Sharpening
Saturation
Reset All
Keywording
Enter Keywords

The Quick Develop panel is found in the Library module. Your Library module allows you to view the Metadata of your images, add comments, and set up the keywords for your selected photos. Over and above that, is the Quick Develop panel. This lets you do some fairly simple, but powerful, batch editing to your photo library. You have control over White Balance and the various aspects of Tone Control. At the bottom of the list, you will see the Clarity and Vibrance controls. Now, if you hold the Alt key on your keyboard, those options will change to Sharpening and Saturation. This extra little addition, means you are less likely to have to head over to the Develop module to make any additional edits.

3 Quick Keywords

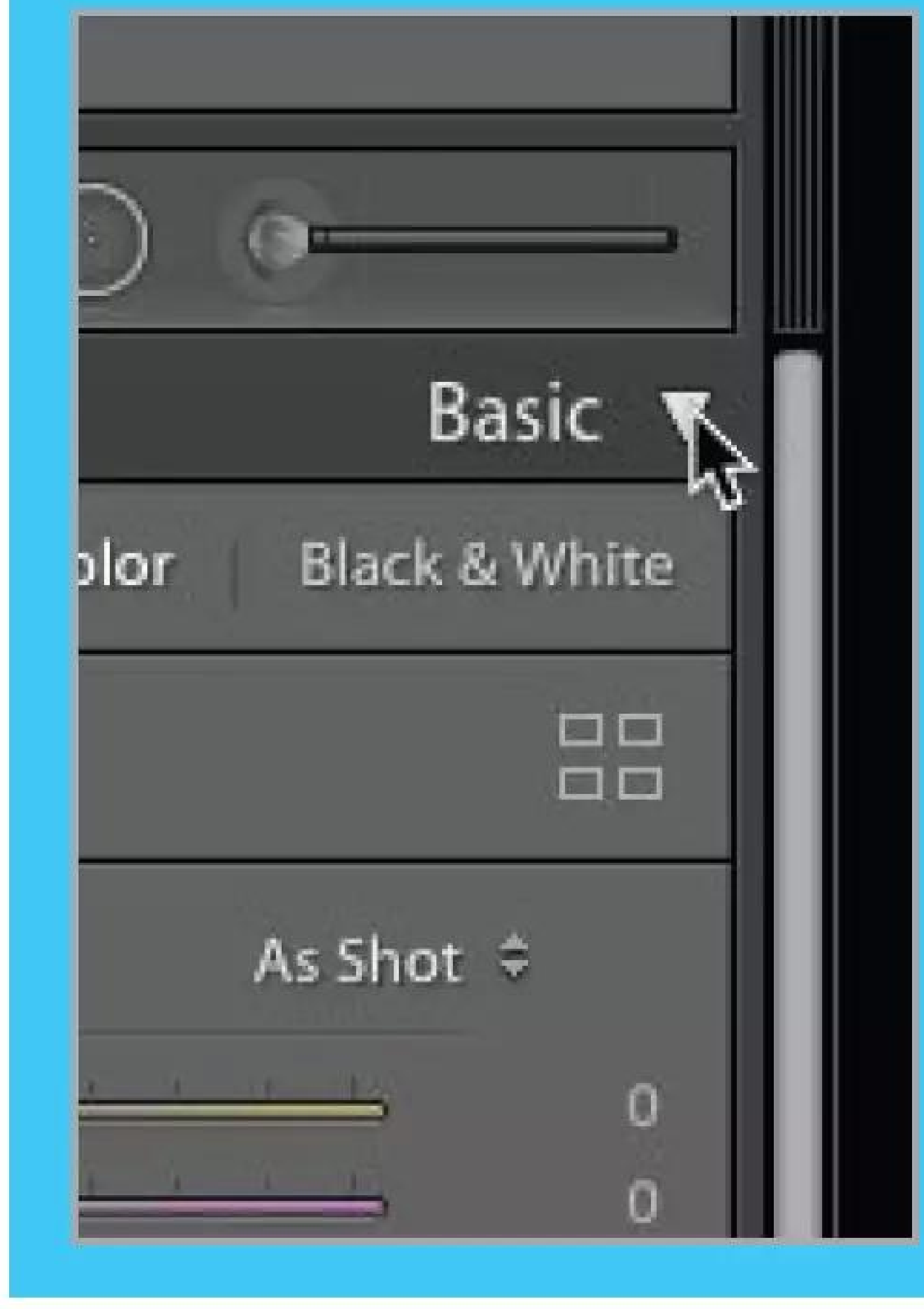
Another little trick that will aid your workflow in the Library module is the ability to assign quick keywords. Rather than typing in the Keyword Tags field, there is a panel below called Keyword Set. You can choose from a number of options such as Outdoor Photography, Recent Keywords, and Portrait Photography. You can also edit your own set for a more specific approach to keyword usage. Each one will present you with a number of generic options in the panel below. For instance, Outdoor Photography will present options such as Landscape, Macro, or Flowers & Plants, which you can use to add tags to a batch selection of relevant images. However, if you press the Alt key, a series of numbers will appear next to the keywords on offer. Now you can simply press a number to apply that keyword to your group of images.

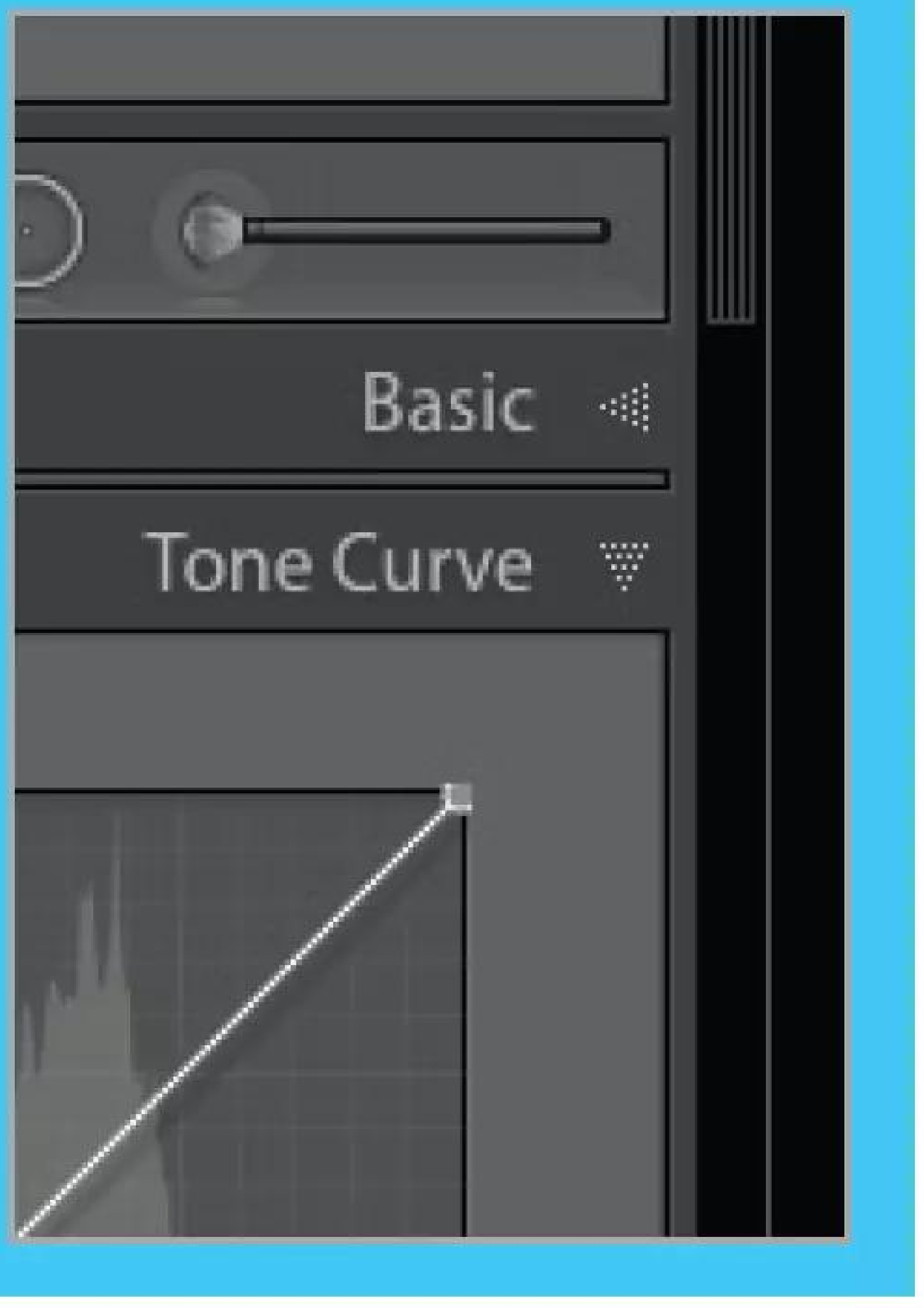

Keyword Set
Outdoor Photography
Landscape
Macro
Flowers & Plants
Spring
Summer
Wildlife
Fall
Winter
People
Keyword List


Keyword Set
Outdoor Photography
7 Landscape
8 Macro
9 Flowers & Plants
4 Spring
5 Summer
6 Wildlife
1 Fall
2 Winter
3 People
Keyword List

2 Solo Mode

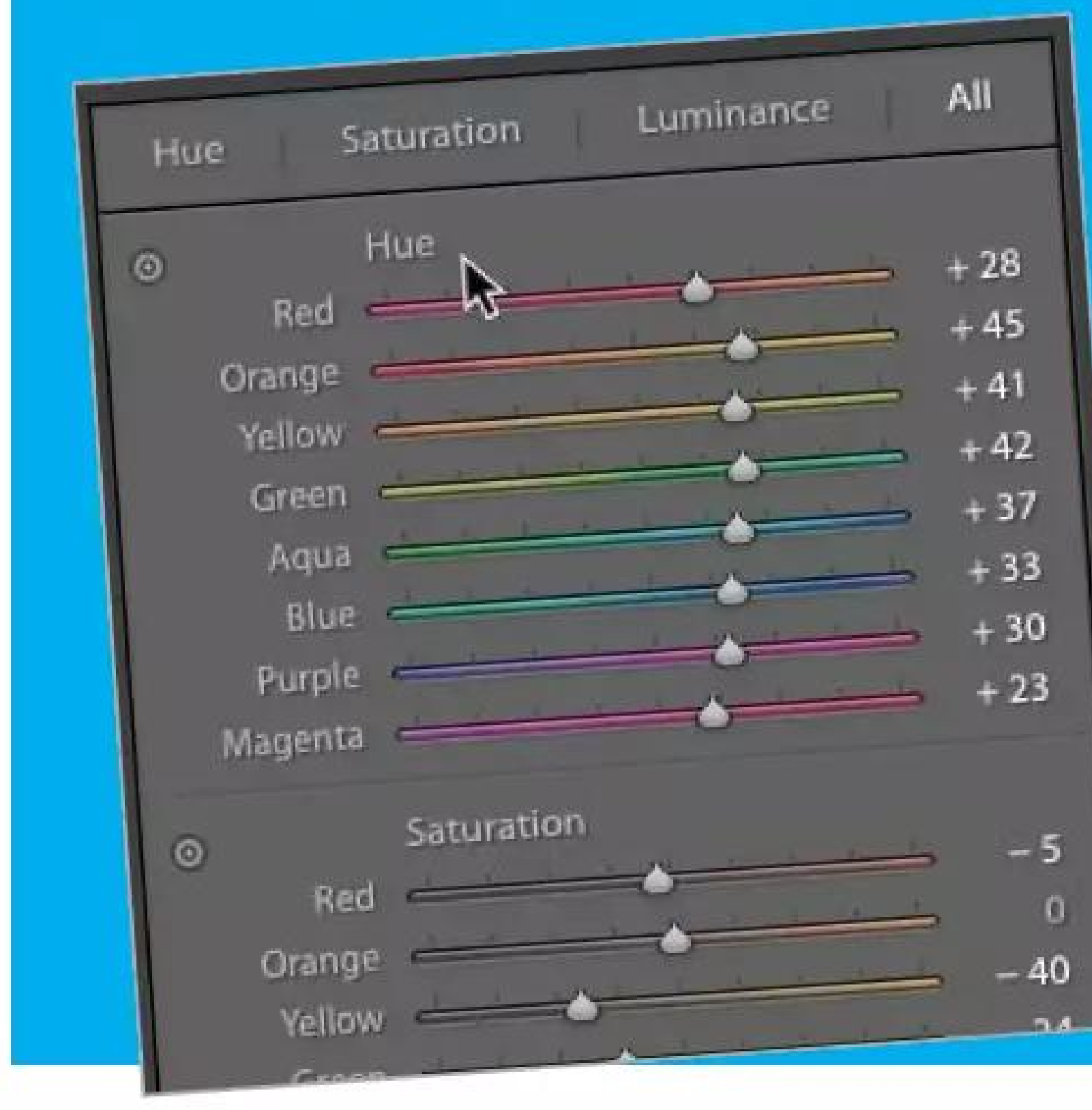
This is a very simple, but effective trick when working in the Develop module. It won't have escaped your attention that there are an awful lot of sidebar options and tools available. Sometimes, you may find yourself having to scroll up and down the open tool panels, because, when a few of them are open at any one time, they do take up a lot of vertical real estate on your screen and cycling between them not only takes time but also gets a bit frustrating. This trick applies to both the tools in the right sidebar of the Develop module as well as the ones on the left. Hold the Alt key on your keyboard and click on one of the small triangles to the right of each tool header bar. You should notice that the triangle is now greyed out rather than solid. Now, Lightroom will only expand the tool you choose. All others will remain closed until you click on a new one to open, which also closes the currently active one.

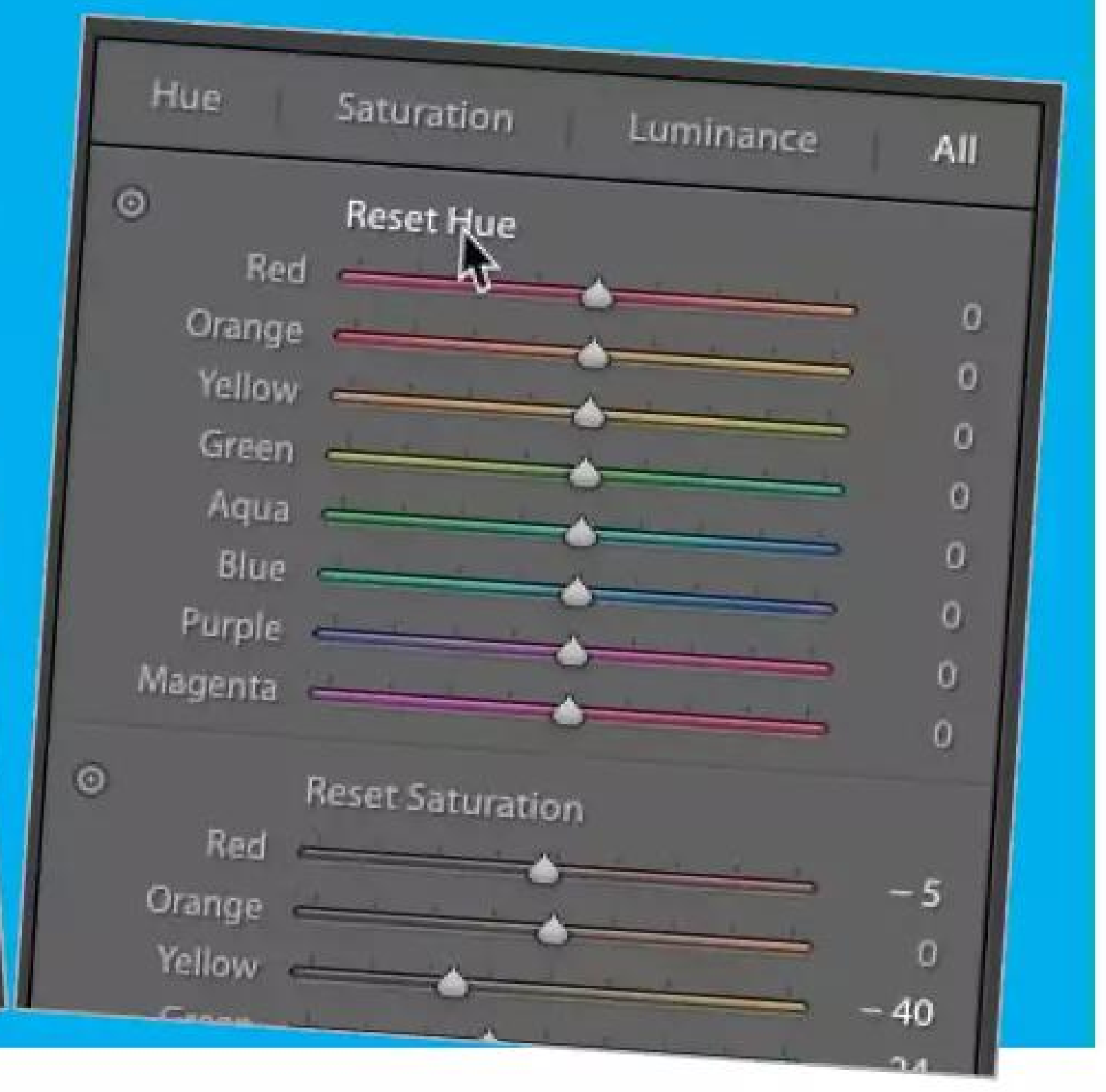

Basic
olor
Black & White
As Shot
0
0


Basic
Tone Curve

4 Panel Reset

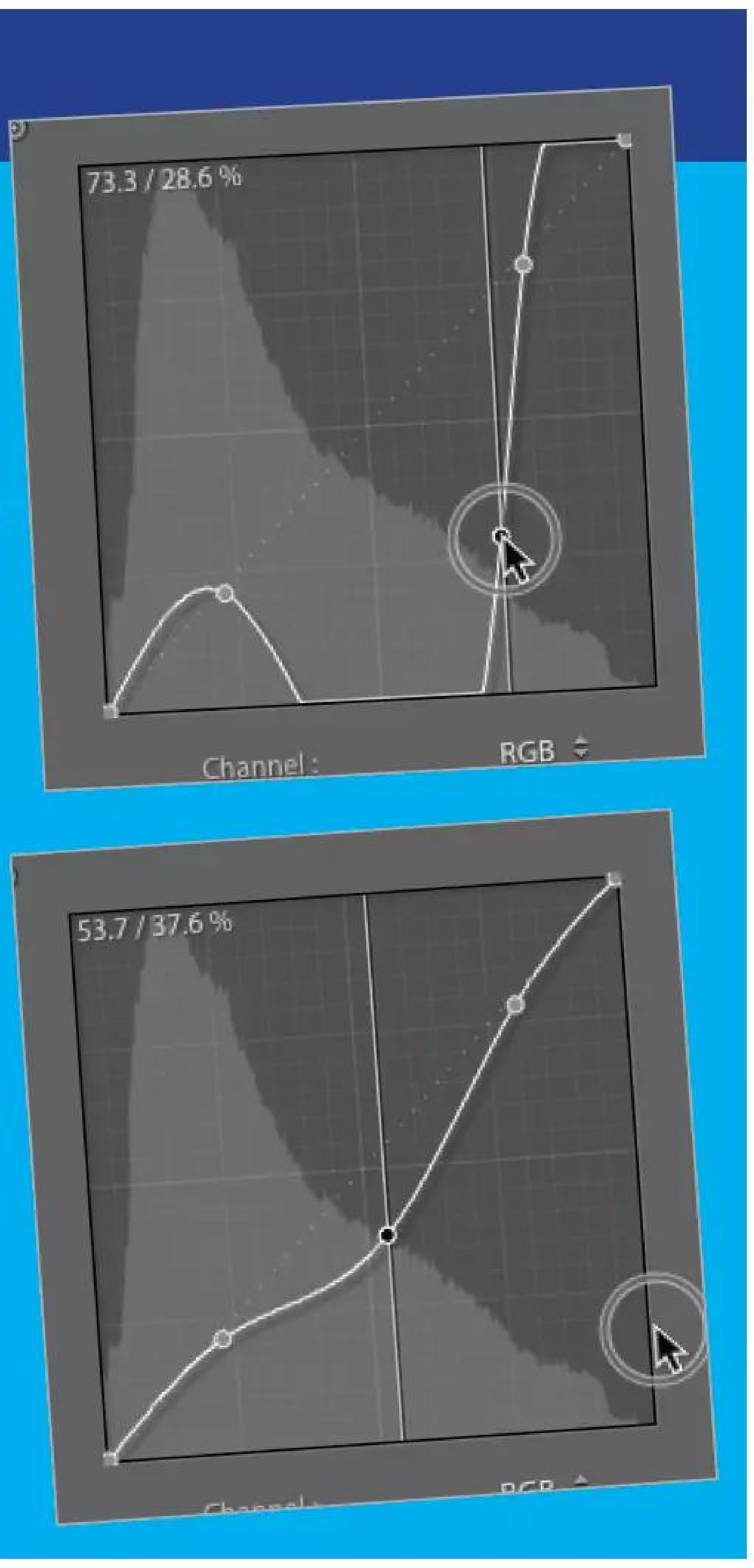
This is another example of a superbly simple trick to aid you when editing in the Develop module. We're sure there any many artists and photographers who have been working on an image and decide that they need to reset a panel to its default zeroed-out state. Each slider can be reset manually by double-clicking it, but what happens if you have made substantial edits, using the HSL panel, in each of the Hue, Saturation, Luminance, and Colour sections? That's a lot of sliders to double-click to reset to default. Then there are all the other panels as well, so you would be forgiven for planting you face in your palm at the prospect. Luckily, there is a super-simple solution. Simply hold down the Alt key again and you will see a Reset option appear for each setting. Click once to reset each setting.


Hue
Saturation
Luminance
All
Hue
Red + 28
Orange + 45
Yellow + 41
Green + 42
Aqua + 37
Blue + 33
Purple + 30
Magenta + 23
Saturation
Red – 5
Orange 0
Yellow – 40


Hue
Saturation
Luminance
All
Reset Hue
Red 0
Orange 0
Yellow 0
Green 0
Aqua 0
Blue 0
Purple 0
Magenta 0
Reset Saturation
Red – 5
Orange 0
Yellow – 40

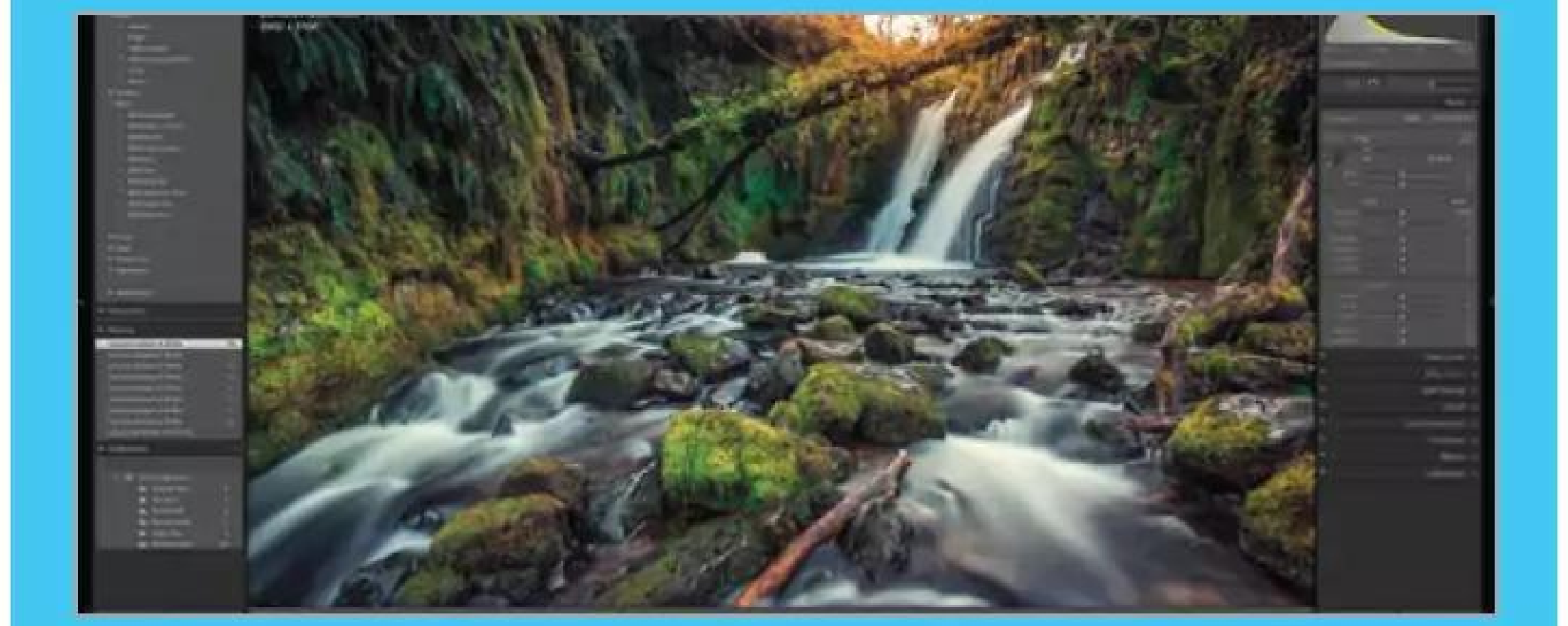
5 Tone Curve Finesse

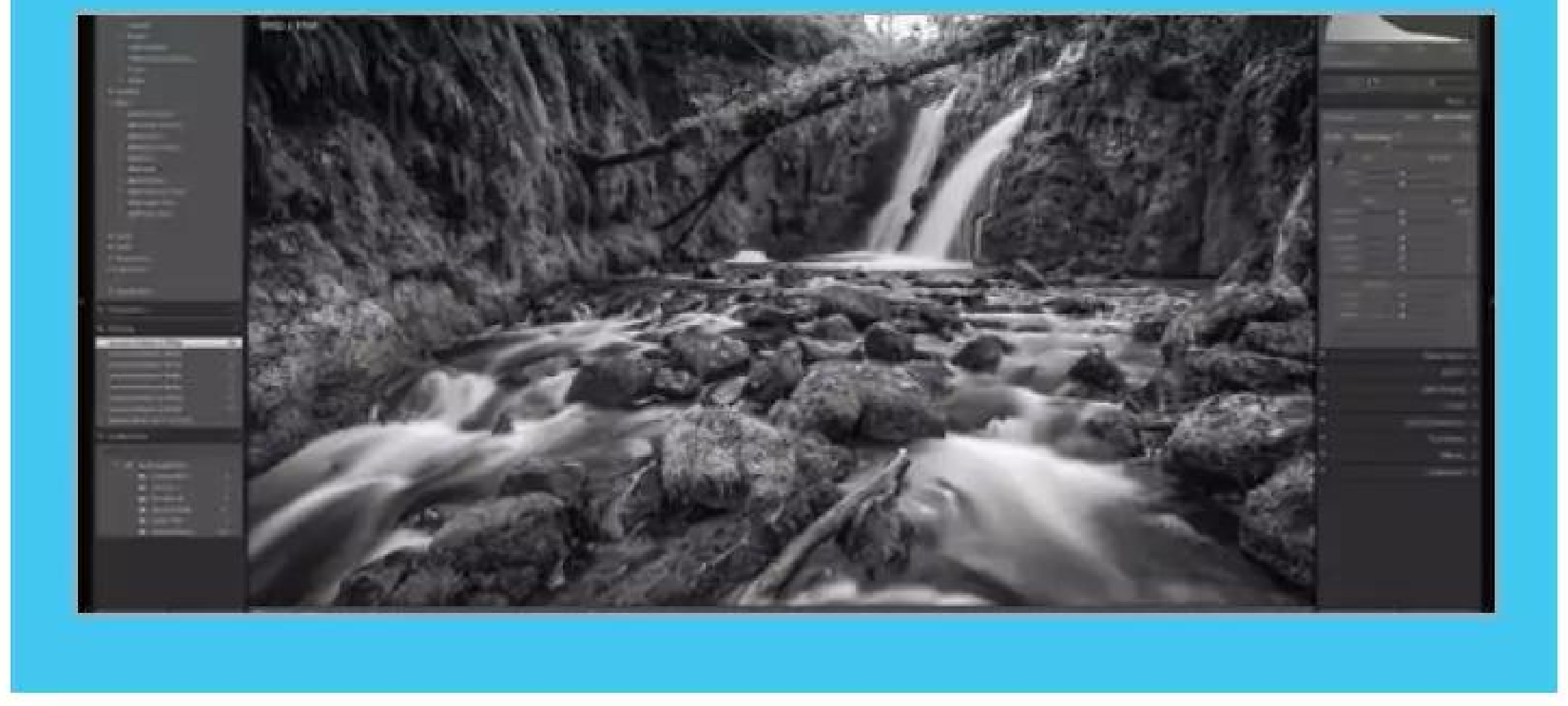
The Tone Curve in Lightroom is a powerful method for adjusting the tones in your image. You have control over the brightness of the entire tonal range, from the darkest shadows to the brightest highlights and everything in between. You can add control points to the curve and modify it to suit your requirements. It is a relatively small box to work within, especially on a smaller screen, or with a mouse set to higher tracking speeds and movement. Now and again, you may find that precise positioning of the control points may elude you. Not to worry, Lightroom and the trusty Alt key has you covered once more. By pressing the Alt key, you alter the sensitivity of the cursor. The upshot being that if you move your cursor now, the control points will move a much shorter distance. This gives you much greater fine-tuning of the position of each point.



6 Black and White Preview

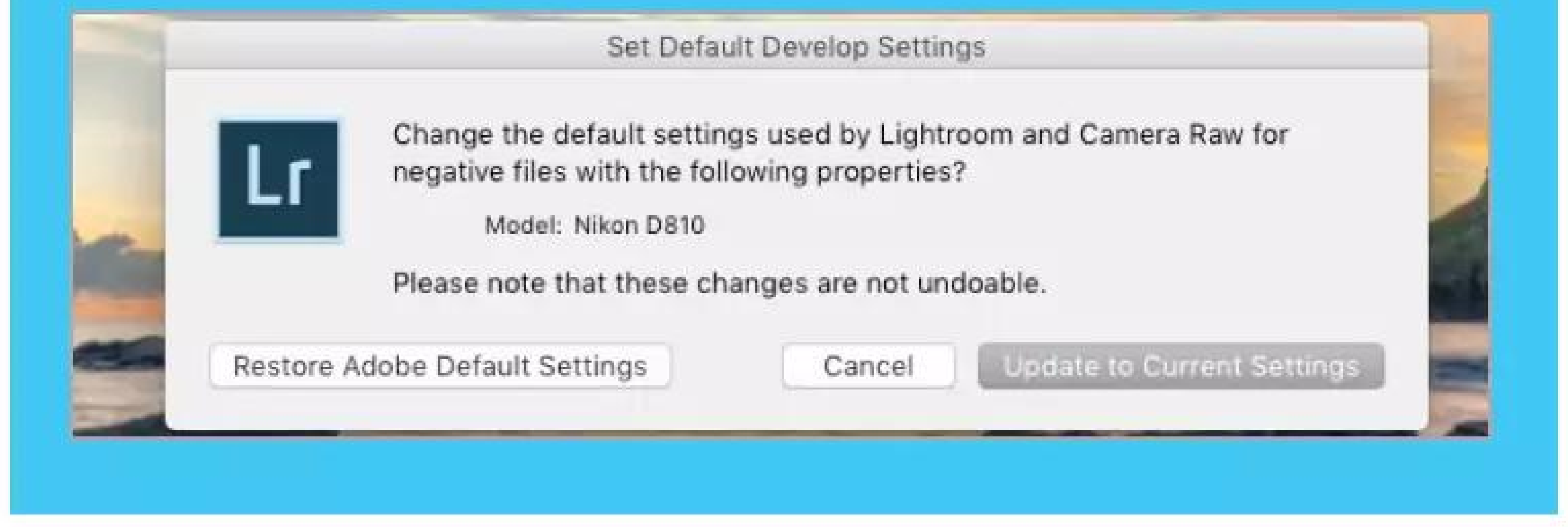
This is probably one of the simplest tricks out there. While you are working on an image in the Develop mode, if you want to see what it would look like in black and white, just press the V key on your keyboard to view in mono. Then tap V again to go back to your colour original. Simple.





7 Set Default

This is quite a useful function if you shoot with more than one camera from different manufacturers. Although Canon and Nikon cameras, for instance, can shoot amazing images, they do both employ different in-camera colour technology that may require slightly different editing strategies and certain tweaks to the baseline settings in Lightroom in order to get them to match at the point of final output. With one sample image open, if you press the Alt key and click on the Set Default button in the lower right of the screen, you can save your baseline edits and automatically apply them only to any subsequently imported Raw files that were taken with that particular camera. You can set up Default edits for each camera that you use, knowing that you have been saved a number of editing clicks already. Now you have your photos from different cameras all starting exactly where you want them.


Set Default Develop Settings

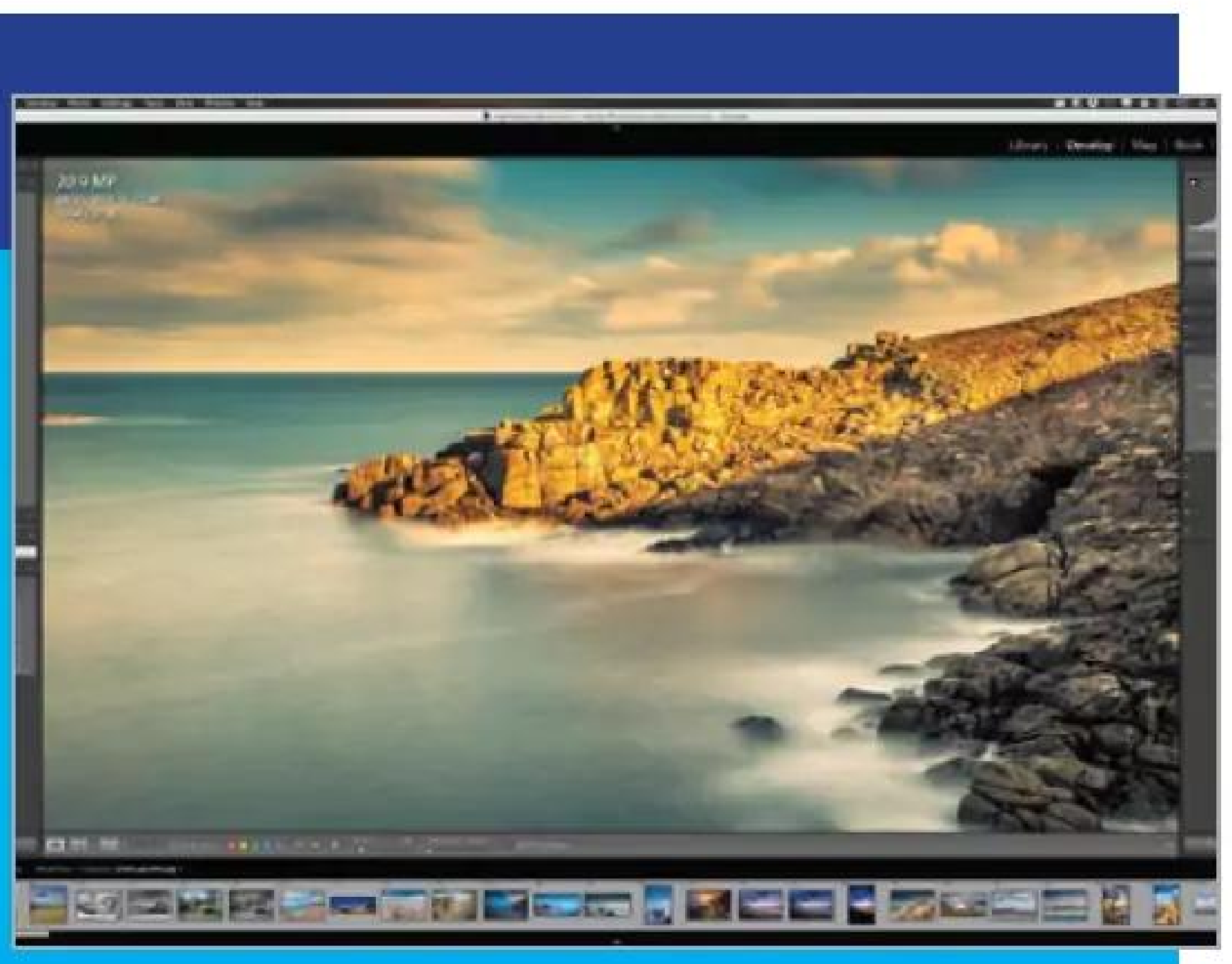
Change the default settings used by Lightroom and Camera Raw for negative files with the following properties?

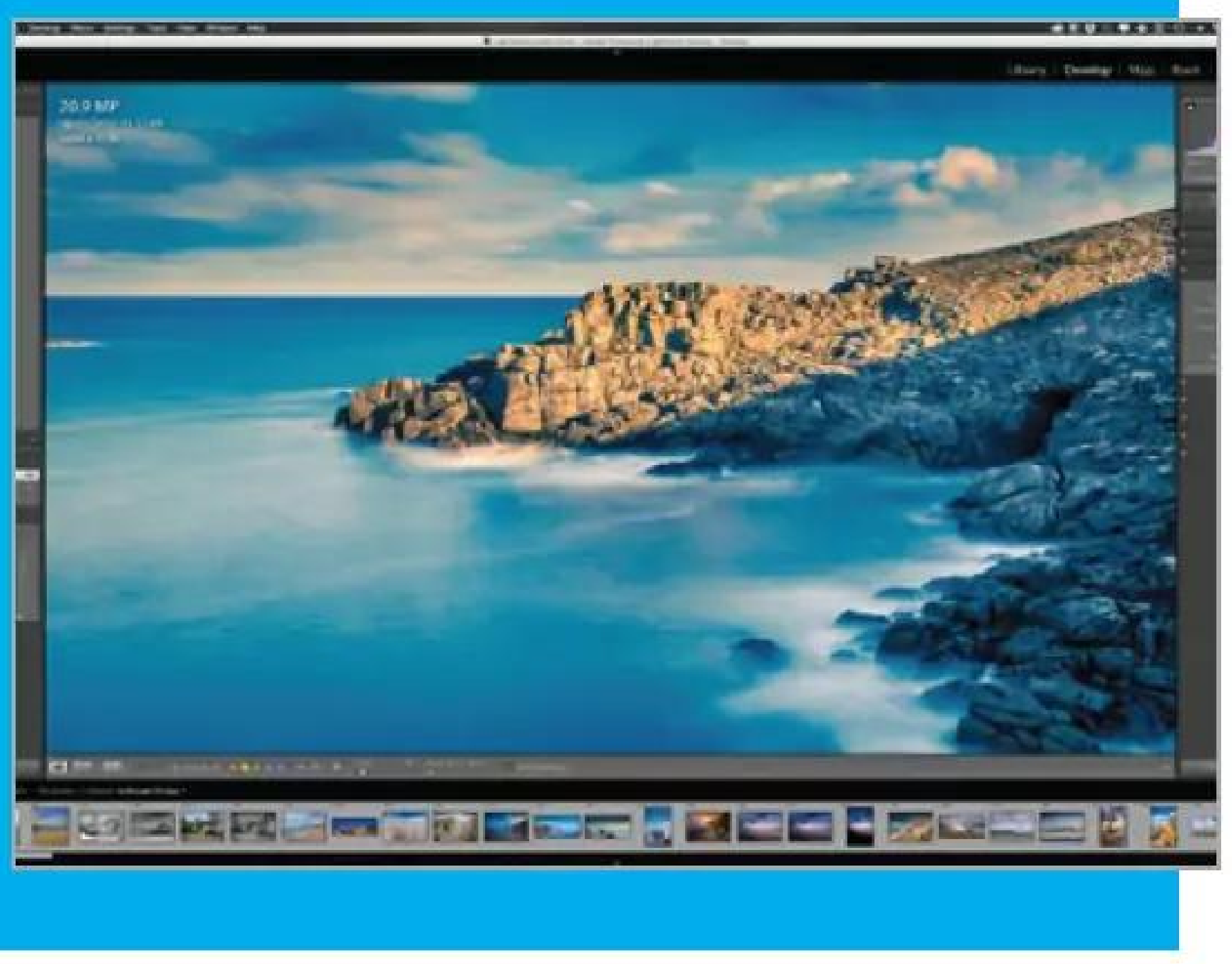
Model: Nikon D810

Please note that these changes are not undoable.

8 Split Toning Display

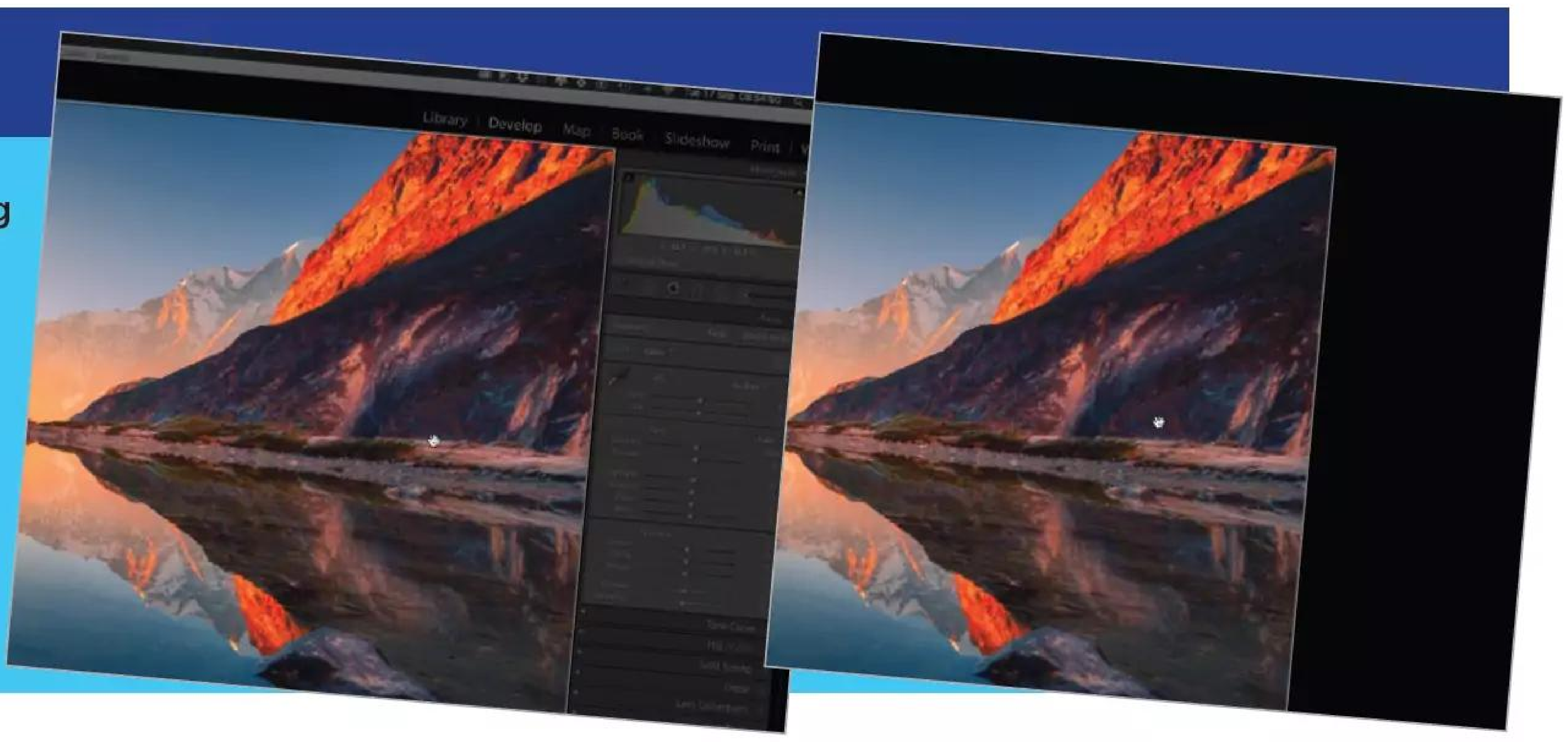
Split Toning has recently been updated to Color Grading but if you are using Lightroom pre 2022, Split Toning is a cool creative tool that lets you add a certain colour feel to your images by altering the Hue and Saturation of the Highlights and Shadows in your photos. Whether you are trying to subtly alter a colour cast, or radically adjust the colours present in your photo, it is a great little tool used by many photographers. Altering the colours of your Highlights and Shadows is a bit tedious as you have to jockey the Hue and Saturation sliders to see the effect you're having. If you hold the Alt key, you can select the Hue for Highlights and the Saturation is automatically set at 100%, so you can see that colour at full strength. Then you can dial in the amount of Saturation you want to use for the Highlights. You can do exactly the same for the Shadows too.



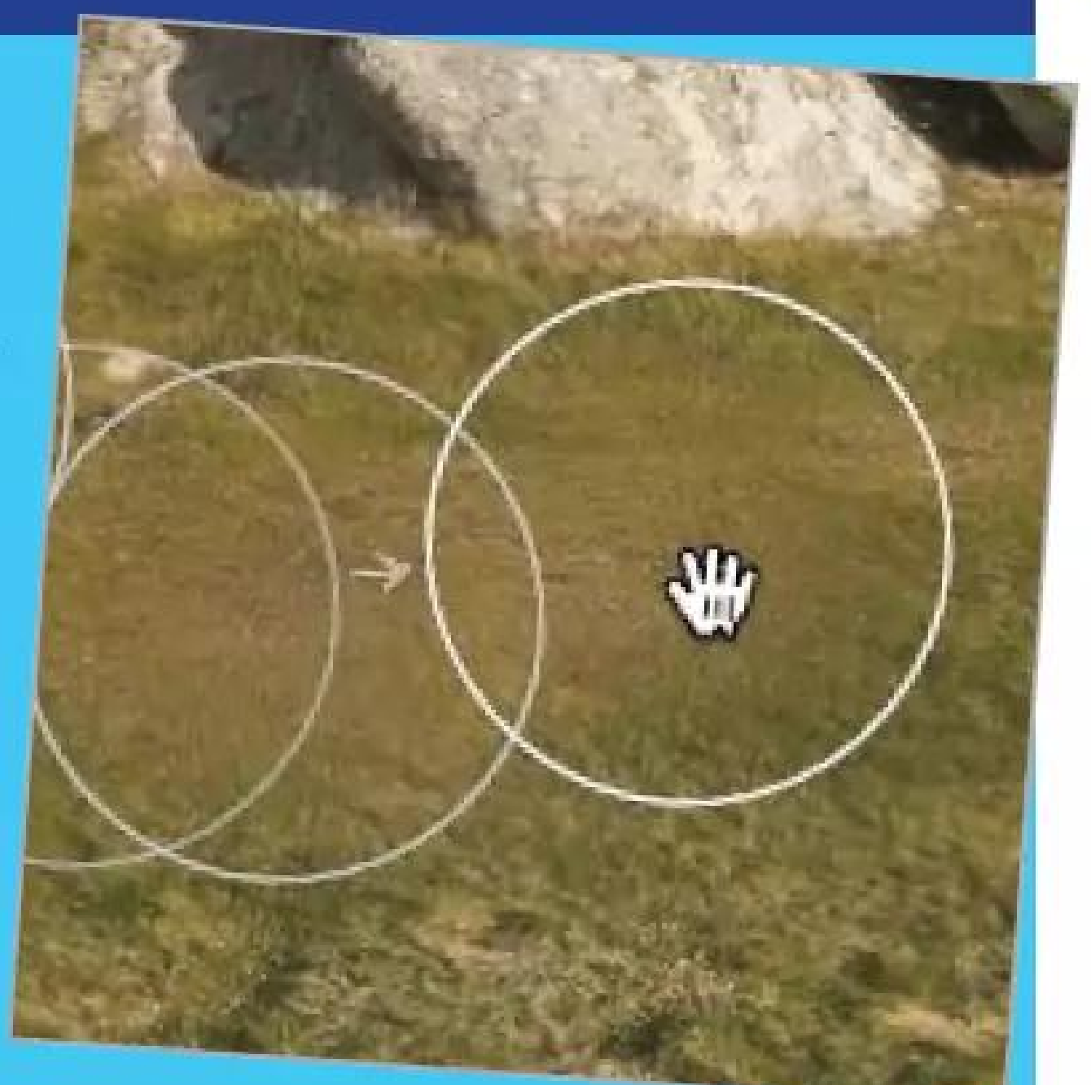


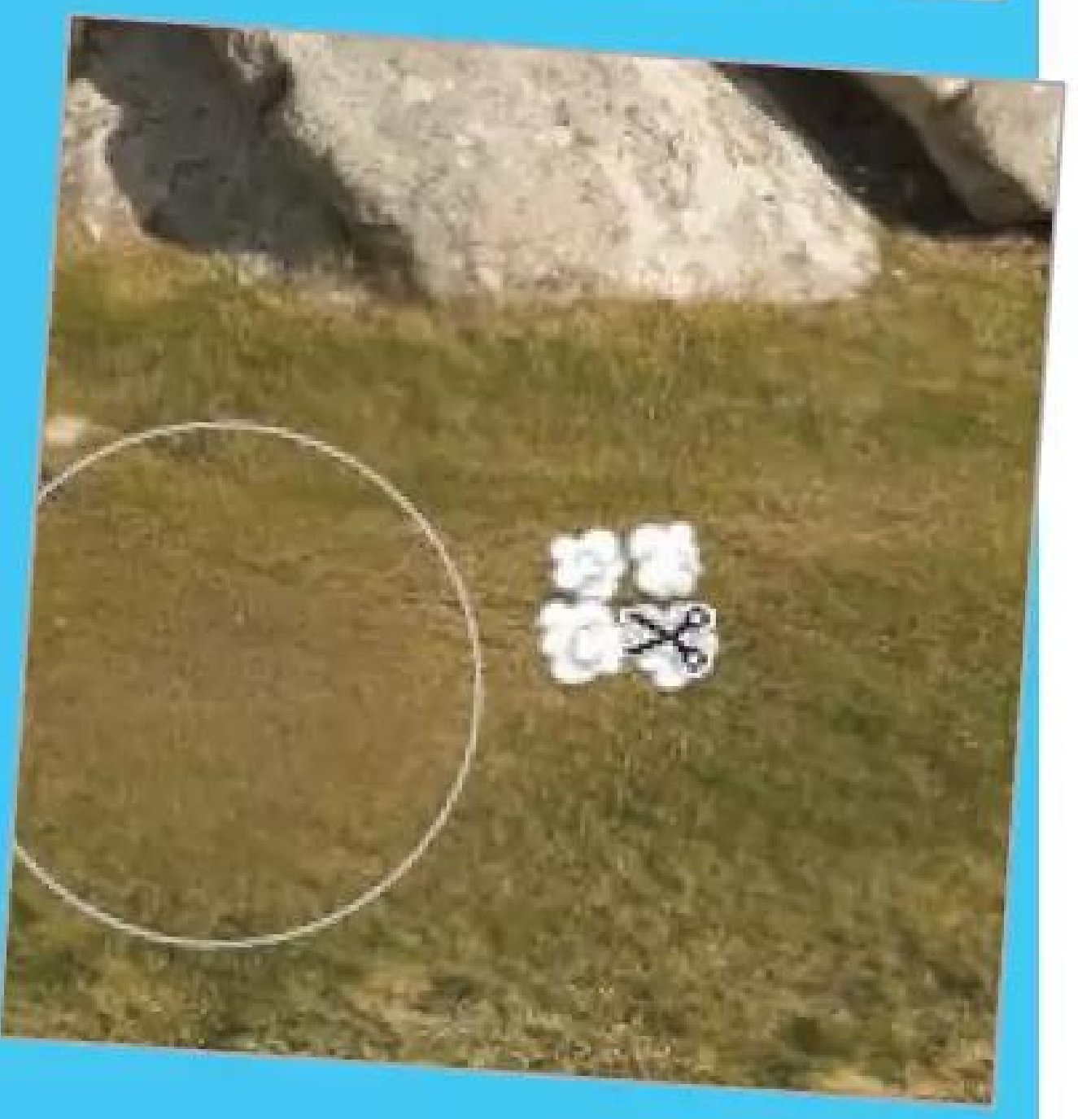
9 Lights Out

This one could not be simpler, yet it is still something that you may find to be of great use when editing your photos. Lights Out mode lets you focus more on your image, rather than on the interface that surrounds it. While you are working on an image, if you press the L key once, it will dim the interface around your image while leaving the photo at full brightness. Press L once more and the interface will disappear completely leaving a black background behind your photos. Pressing L one more time will reset the interface to full brightness again.



10 Spot Removal Delete

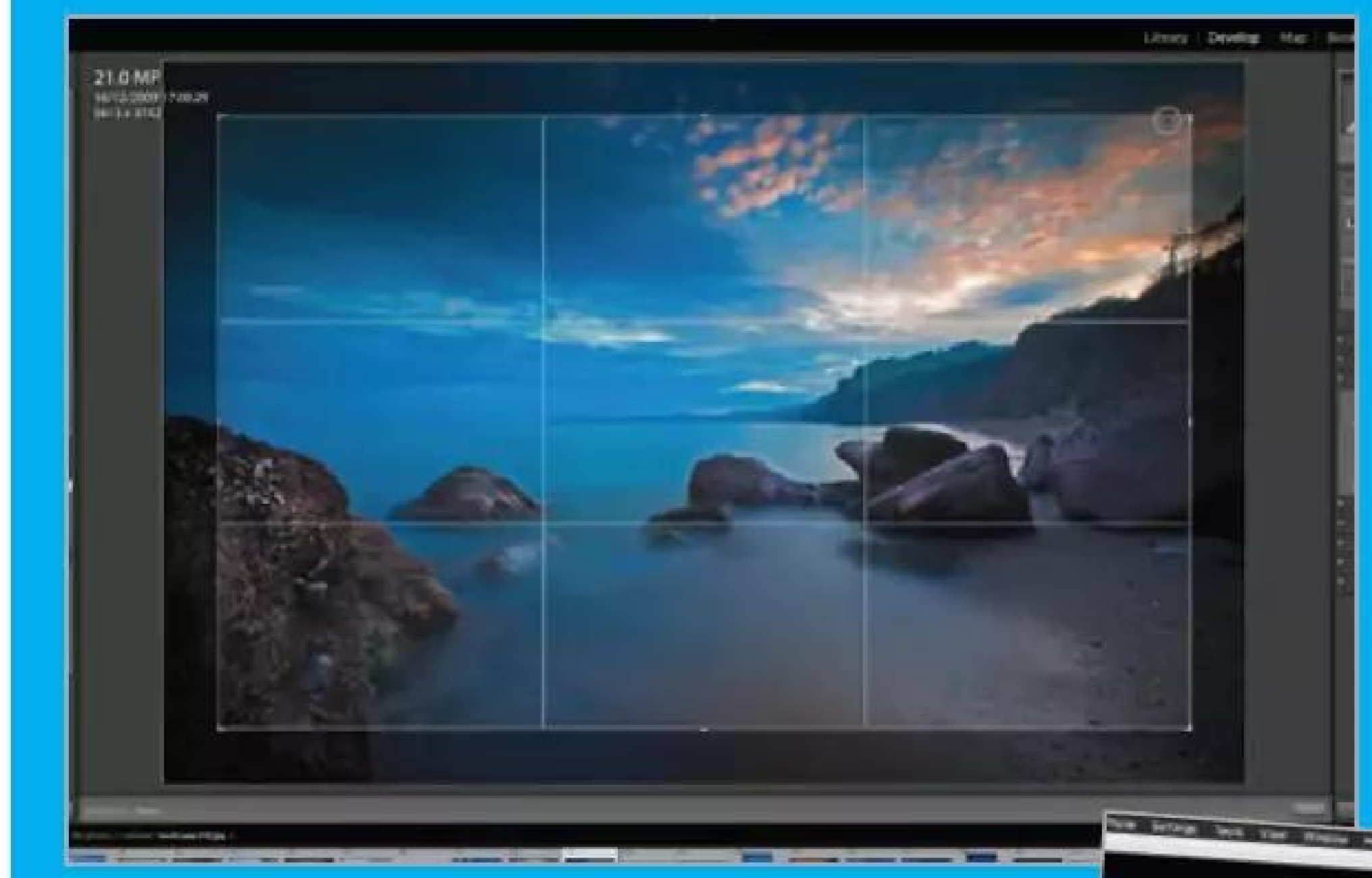


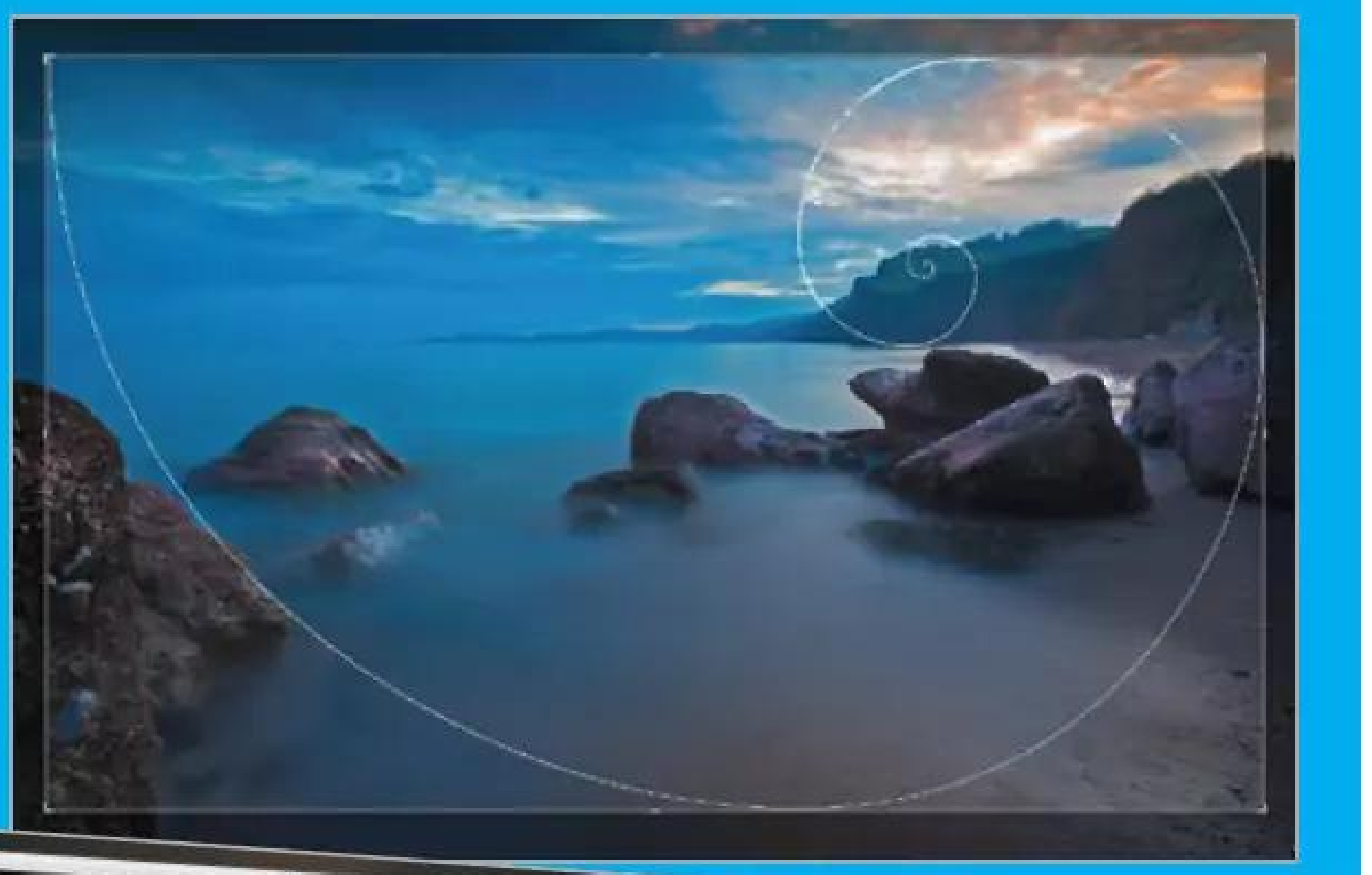


This is a very simple trick that can make the deletion of many Spot Removal edits a slightly simpler task than right-clicking each one and selecting Delete from the dropdown menu that appears. You can hit Reset, of course, but that removes all the Spot Removal edits and you may not want that. To target specific ones, you can easily press the Alt key. This results in a small Scissors icon appearing in place of your cursor. Now you can simply click once on each of the Spot Removal edits you want to remove and they are gone.

11 Cropping

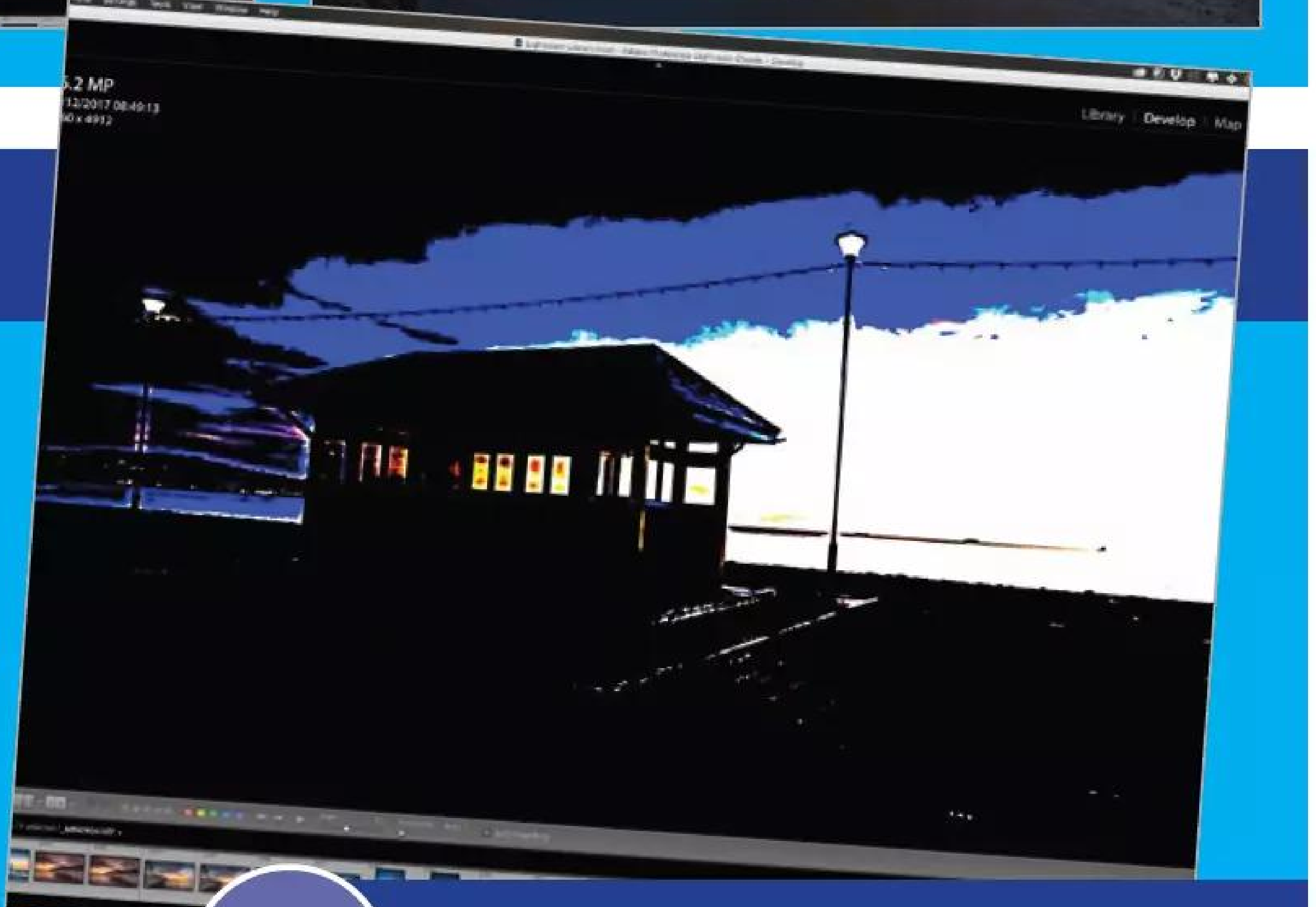
Cropping an image is an essential part of any photographer's creative arsenal. A simple crop can often turn a mediocre image into a sensational one. Cropping in Lightroom is normally a case of dragging control points to get the rough shape of the crop you want, then you have to drag your cursor around with the crop to move your image so it can be placed in the correct position. Then, if its not perfectly scaled to your requirements, you have to tweak the size of the crop box. Sometimes, you just literally want to crop the edge of the frame by the same amount. If you hit the Crop tool and hold the Alt key, you can crop from the centre of your image. If you have a horizontal crop and you want to flip it so it is a vertical crop, simply press the X key to change the orientation. Handily, it will keep the same aspect ratio for consistent cropping. The default crop overlay is the classic Rule of Thirds, but there are a number of options. Press the O key to toggle through them.



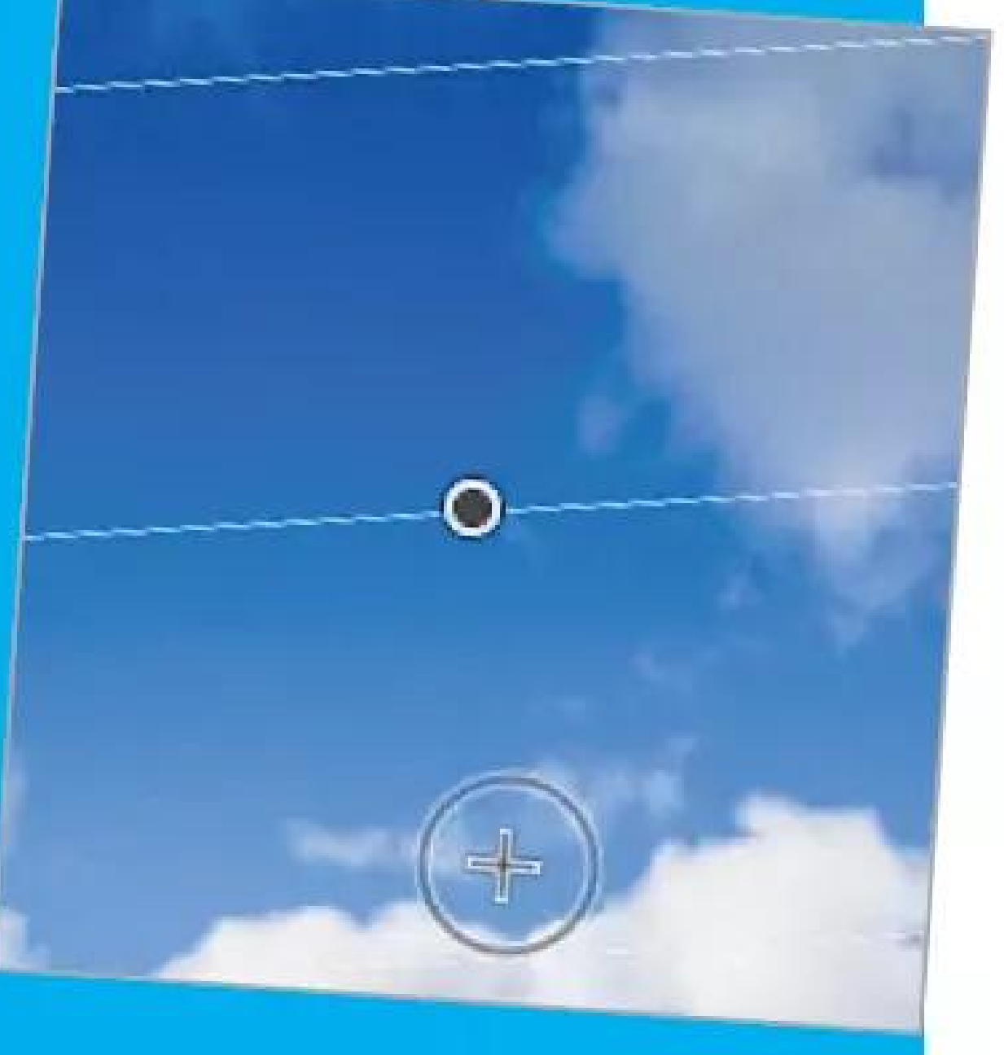


12 Visualise Highlights and Shadows

Your Histogram in the top right corner of your workspace can show you the spread of tones in your image from darkest shadow to brightest highlight. It also has the Highlights and Shadows Clipping options to show you if detail areas are being lost to solid black or solid white. You also have another option to help you see the spread of shadows and highlights, along with those nearing the clipping threshold. By holding the Alt key as you move the Exposure, Highlights, Shadows, Whites, Blacks and Dehaze sliders, you can see a realtime representation of which tones are nearing their clipping threshold, or have already been clipped. For highlights, the screen will be mostly black with highlights shown as white and coloured areas. For shadows, the screen will be mostly white with shadows shown as black and coloured areas.

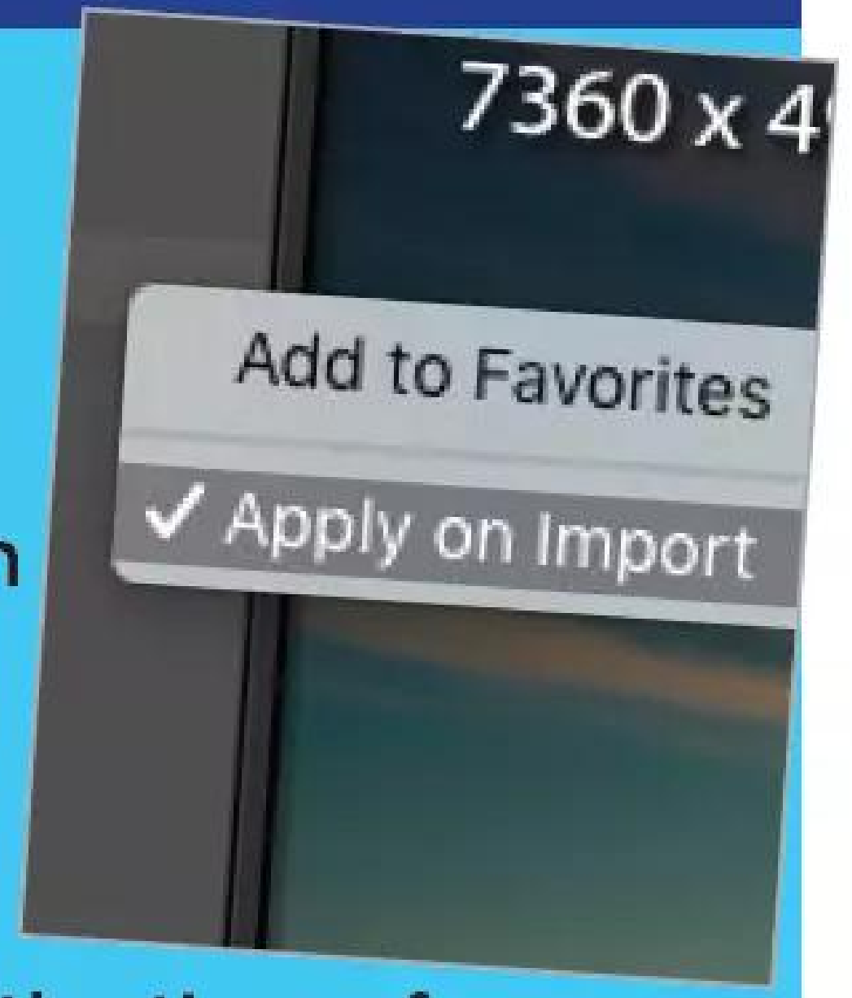


13 Grad Filter Control



Both the Graduated and Radial filter options have a couple of extra options available if you employ the use of the Alt key as you work. One very simple one is to click on your image with the Graduated Filter active and begin to drag the grad down the image. If you hold the Alt key, the point where you initially clicked becomes the centre of the grad. With the Radial grad, the point you click initially is the centre point of your ellipse, but if you hold the Alt key, it becomes the top corner control point.

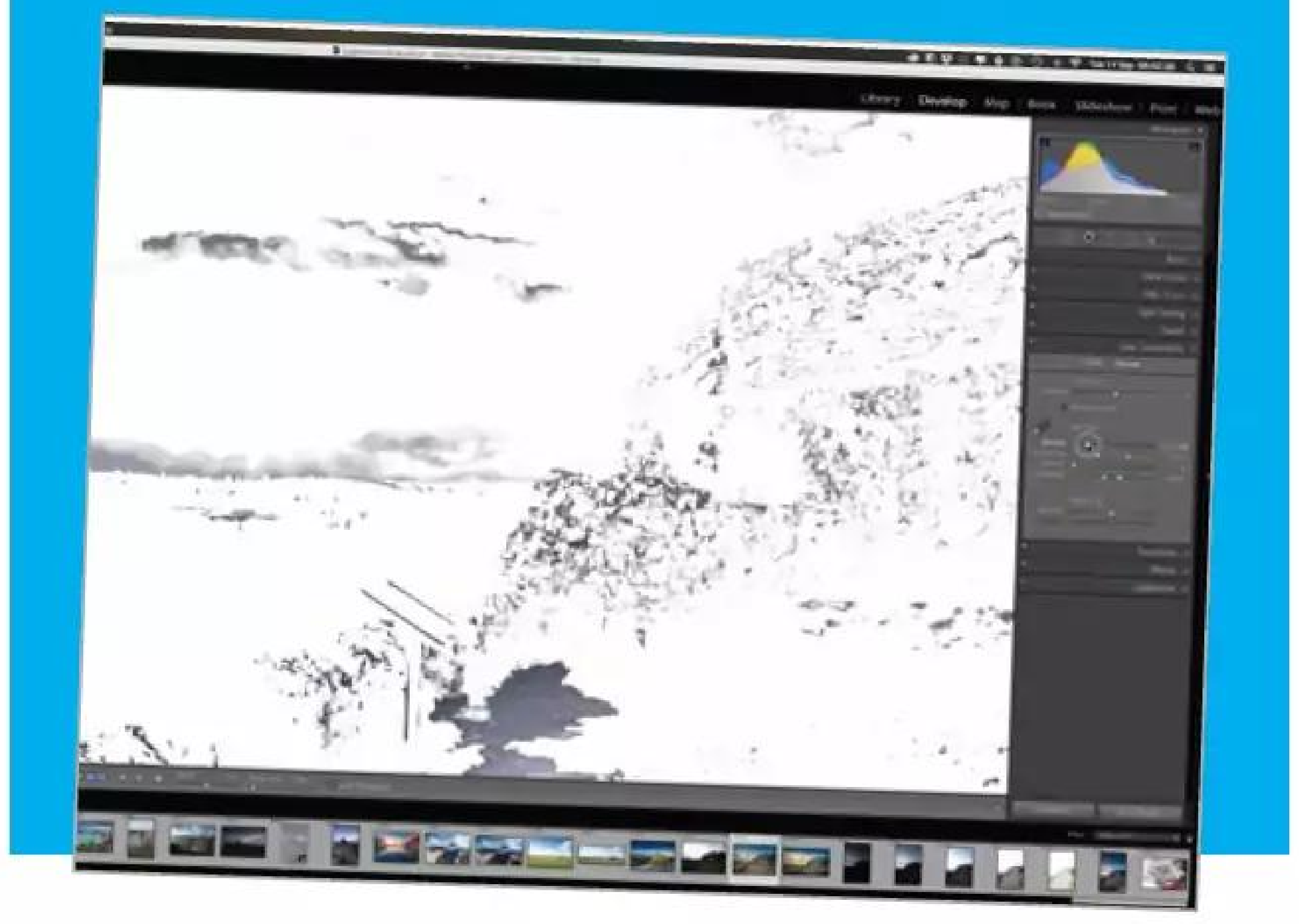
14 Apply on Import



This is very handy one for those photographers who may be dealing with many dozens, or even hundreds, of photos from a shoot and want to apply a set of baseline edits to them all in one go at the time of import. With your preferred preset ready to go in the Presets pane, right-click it and choose Apply On Import. A small + (plus) symbol will appear next to that preset. Now, any pictures imported from then on will have that preset applied to them automatically with no input required by you. You can deselect your preset at any time so as not to apply it to any further imports.

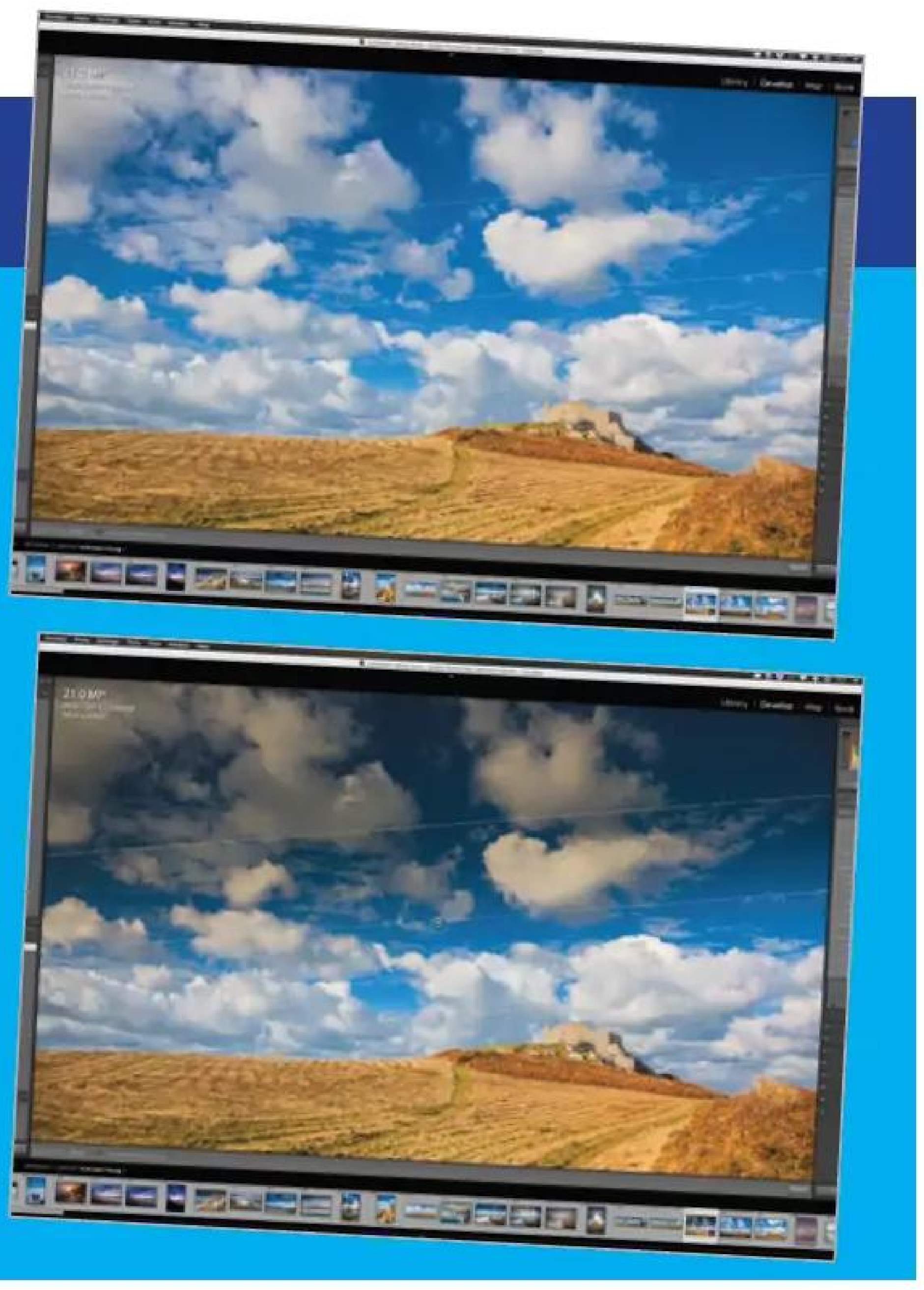
15 Visualise Fringing

Another quick method to help you see what effect your adjustments are having on the image; under Lens Corrections, in the Manual tab, you can use the Defringe tools to remove the purple and green tones present as a result of chromatic aberrations caused by the lens used to take the shot. Hold the Alt key as you try each Defringe option and you will see that white areas are not affected at all whilst any coloured areas are affected by fringing.



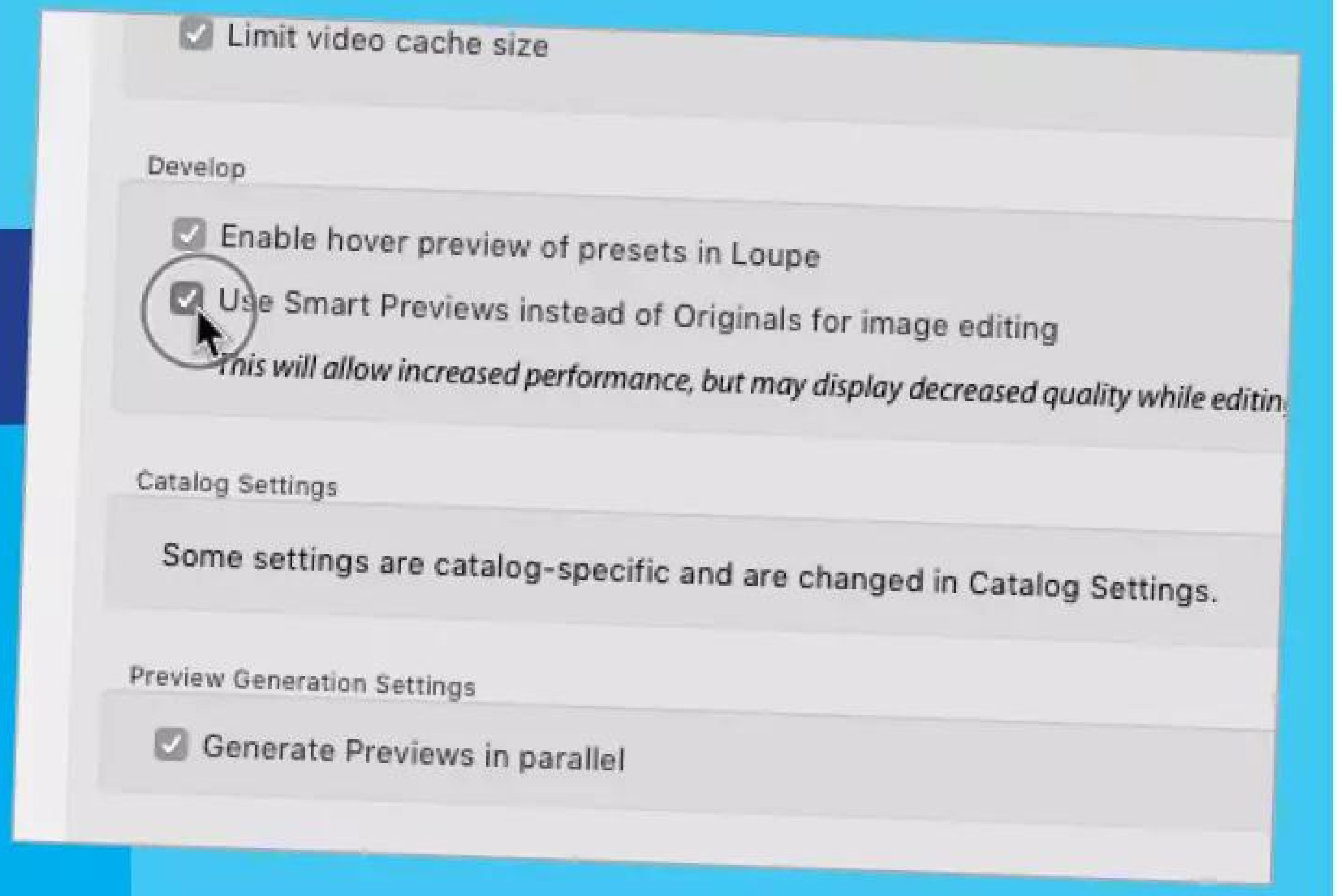
16 Graduated Filter Intensity

This is another simple one that you will either get into and find useful, or just keep using the sliders in the right hand sidebar. If you drag out either a Graduated Filter or a Radial Filter, you will see a small control point at its centre. If you click and hold on it, you can drag the grad around. However, if you hold Alt and hover your cursor over the same centre point, you can now drag your mouse back and forth and, as you do, you can intensify all the settings currently active on that grad. If you had adjusted the Exposure, Contrast, Texture, Clarity, and Saturation for example, they will all be adjusted together as you slide your mouse back and forth.



17 Smart Preview edits

A Smart Preview is a great little trick for increasing your image editing performance. Raw files are very large and if the computer you are using for editing is struggling with handling the large amounts of data involved, you can choose to use this option for a performance boost. If you go to Lightroom preferences, under the Performance tab, you will find the Use Smart Previews option. When ticked, it will let you use a smaller version of your original on to which you can apply all your edits. Although, at this stage there may be a visual decrease in the image quality, at final output, it will be the size and quality of the original.



☑ Limit video cache size

Develop

☑ Enable hover preview of presets in Loupe

☑ Use Smart Previews instead of Originals for image editing

This will allow increased performance, but may display decreased quality while editin

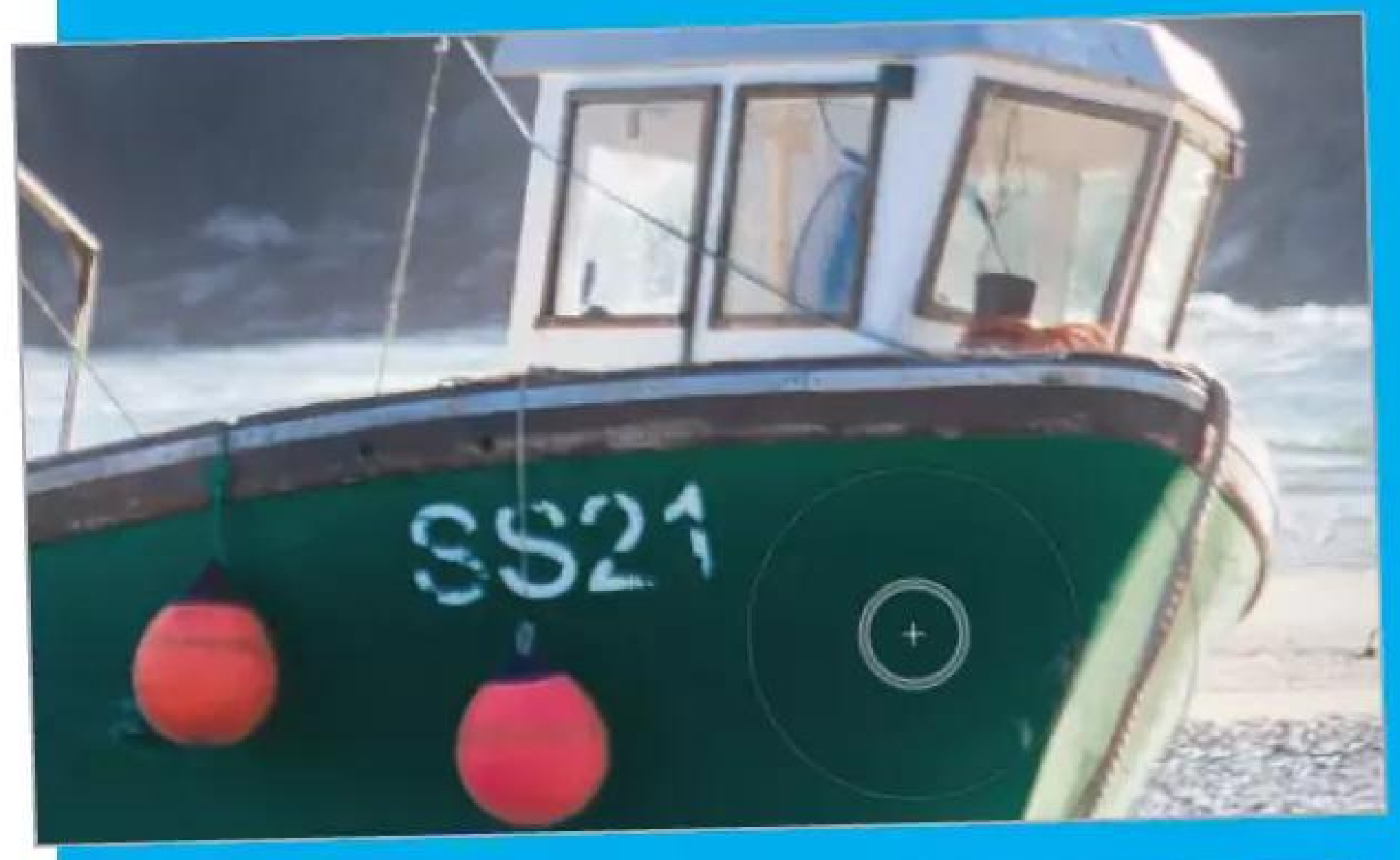
Catalog Settings

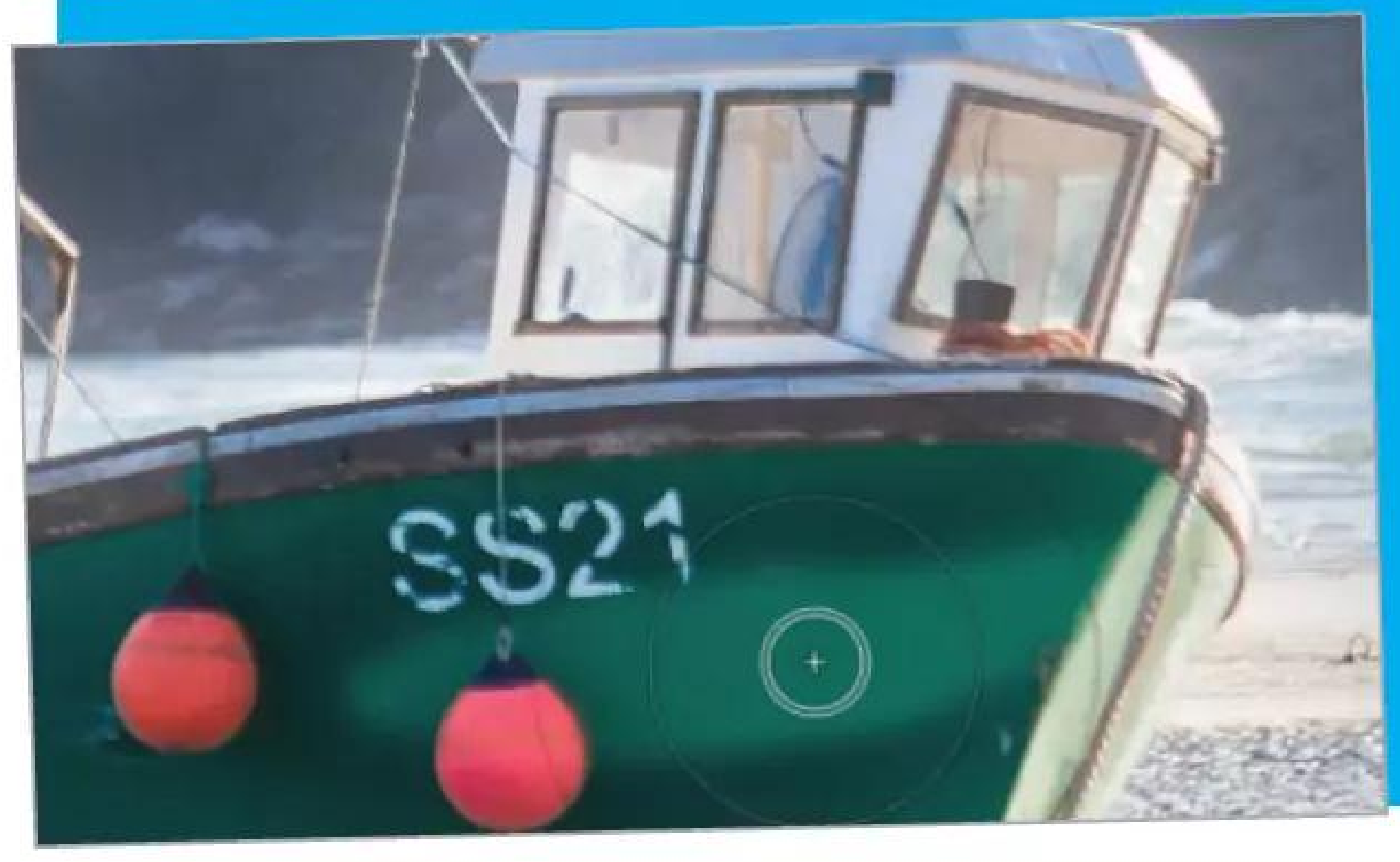
Some settings are catalog-specific and are changed in Catalog Settings.

Preview Generation Settings

☑ Generate Previews in parallel

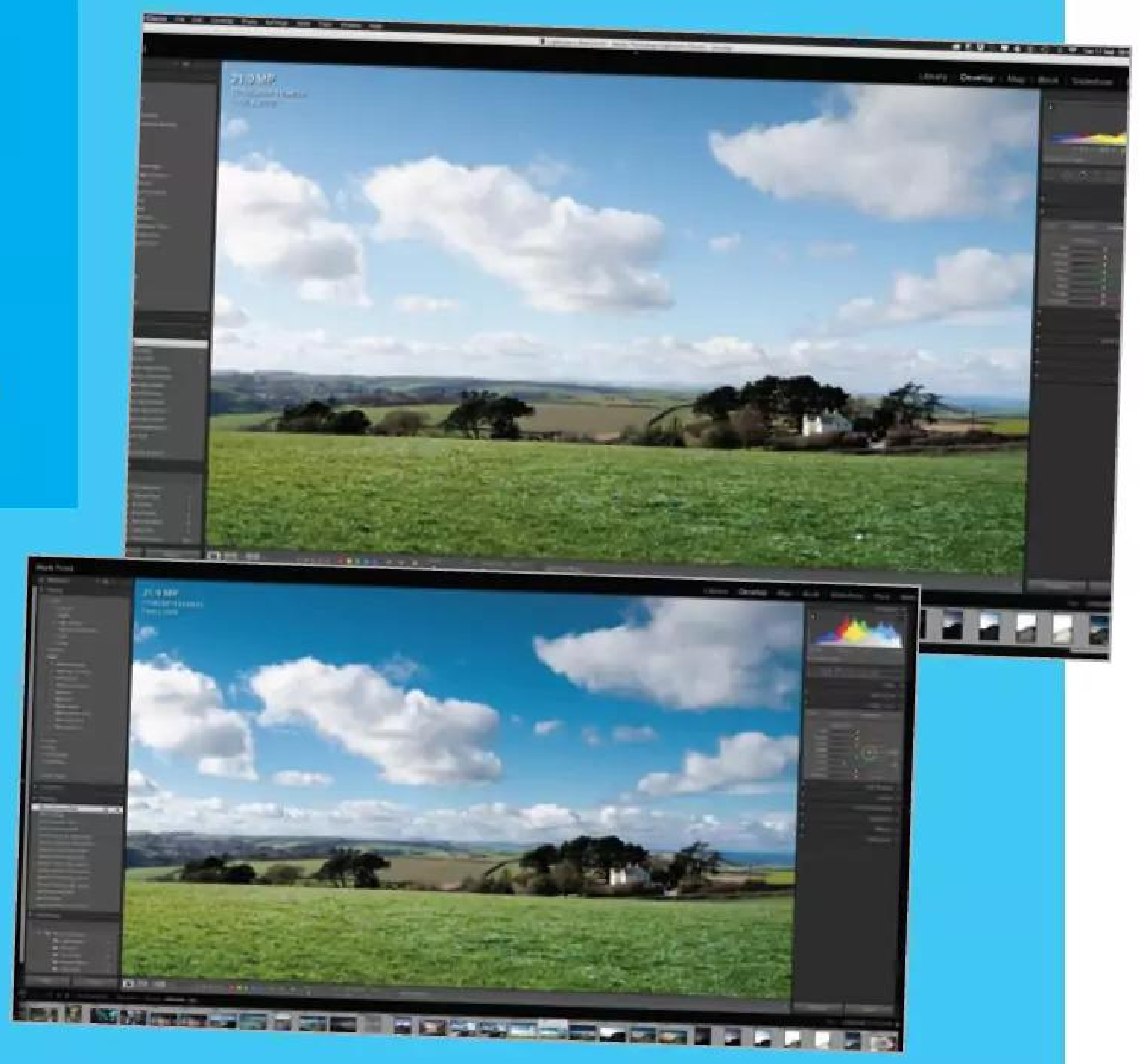
18 Switch Brush with Eraser





Once more a very simple, but time-saving, trick that can speed up the application and refinement of your adjustment brushes. In normal operation, applying an adjustment brush is an easy enough process, right up until you decide you want to edit the brush strokes you've currently added. This would normally mean moving your cursor off the main image window and clicking on the Erase button in the Brush parameters panel beneath the main adjustments panel. Now, instead of doing that, you can just press the Alt key and the cursor will change from the adjustment brush, with a small + (plus) symbol in the centre, to an Eraser with a small - (minus) symbol. You can erase parts of your current adjustment using whatever current Eraser brush parameters have been set, let go of the Alt key and continue adding adjustments as you see fit.

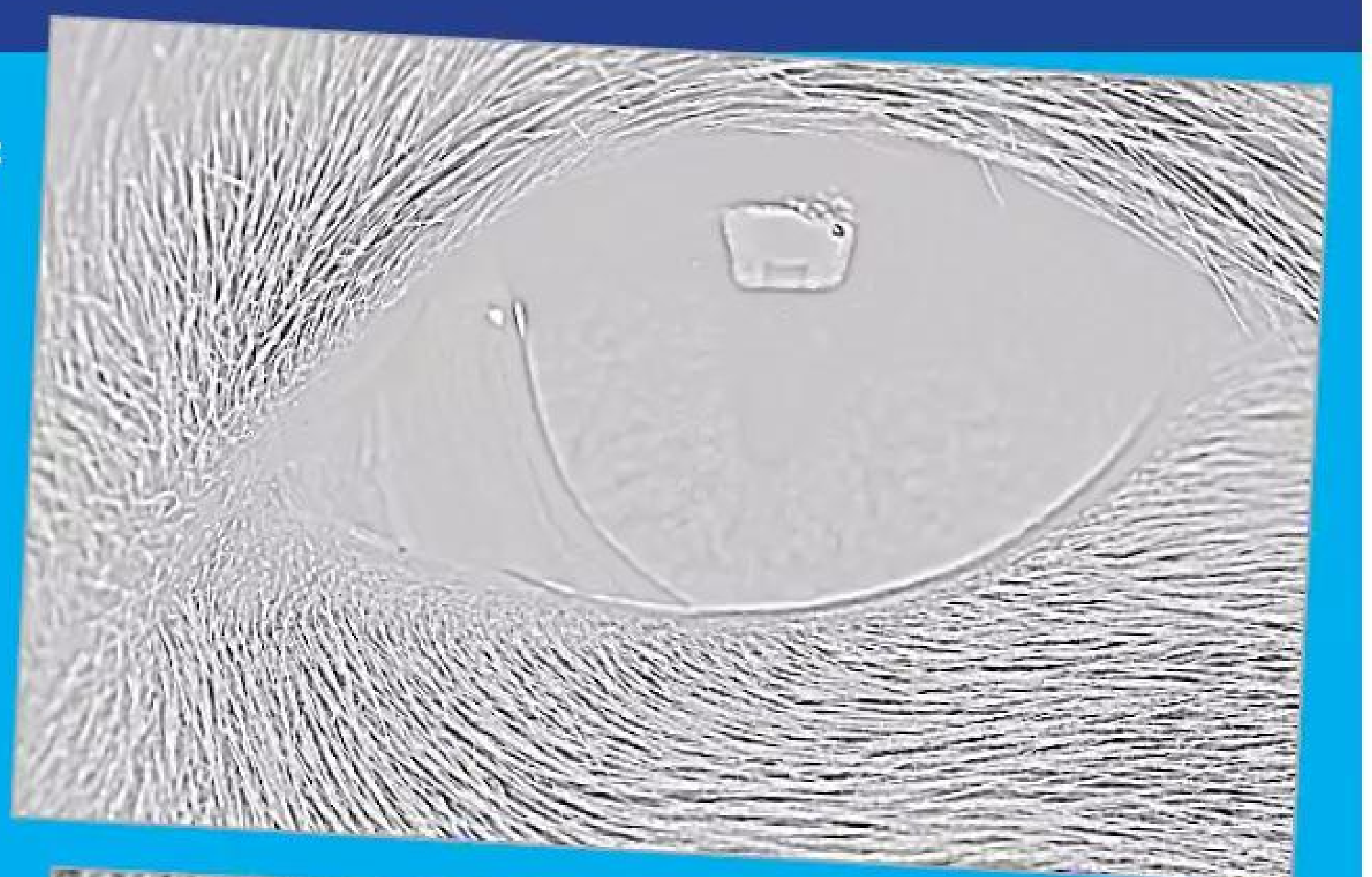
19 Use Luminance

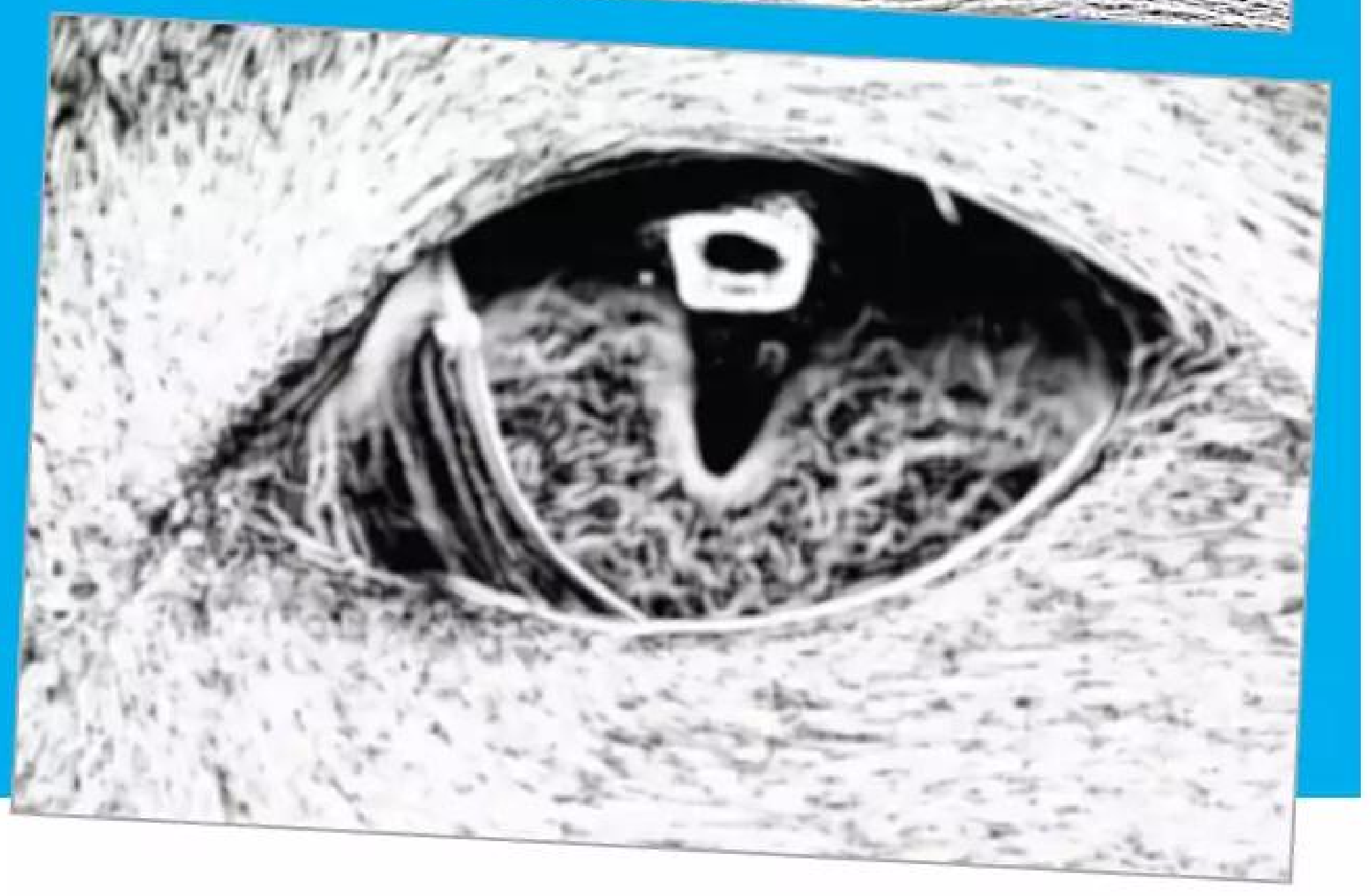


Most photographers are aware that shooting a landscape often means that you are trying to balance exposure between a bright sky and a darker foreground. A sunny landscape may mean that your blue sky looks bright and a bit washed out. A lot of users may be tempted to try and add saturation to the blue sky, but you run the risk of over saturating the entire image. Rather than the Saturation tool, try using the Luminance tool in the HSL tab. To bring out a blue sky, drop the Luminance values of the blue channels to make blues in the image darker rather than more saturated.

20 Visualise Sharpness and Noise

Making sure your images are as free of noise as possible, without degrading the overall quality, is as important a part of extracting as much detail from your precious photos as any. By the same token, also ensuring that your work is as sharp and detailed as possible is another key consideration. Everything you do in Lightroom is a balancing act of settings to ultimately arrive at the best photo possible. Whilst working in the detail panel, to add sharpness or combat any image noise present, hold the Alt key to help you see what is going on in the image as you alter the values of the individual settings. It gives you a useful representation of the effect you are having and just how much the image is being degraded.

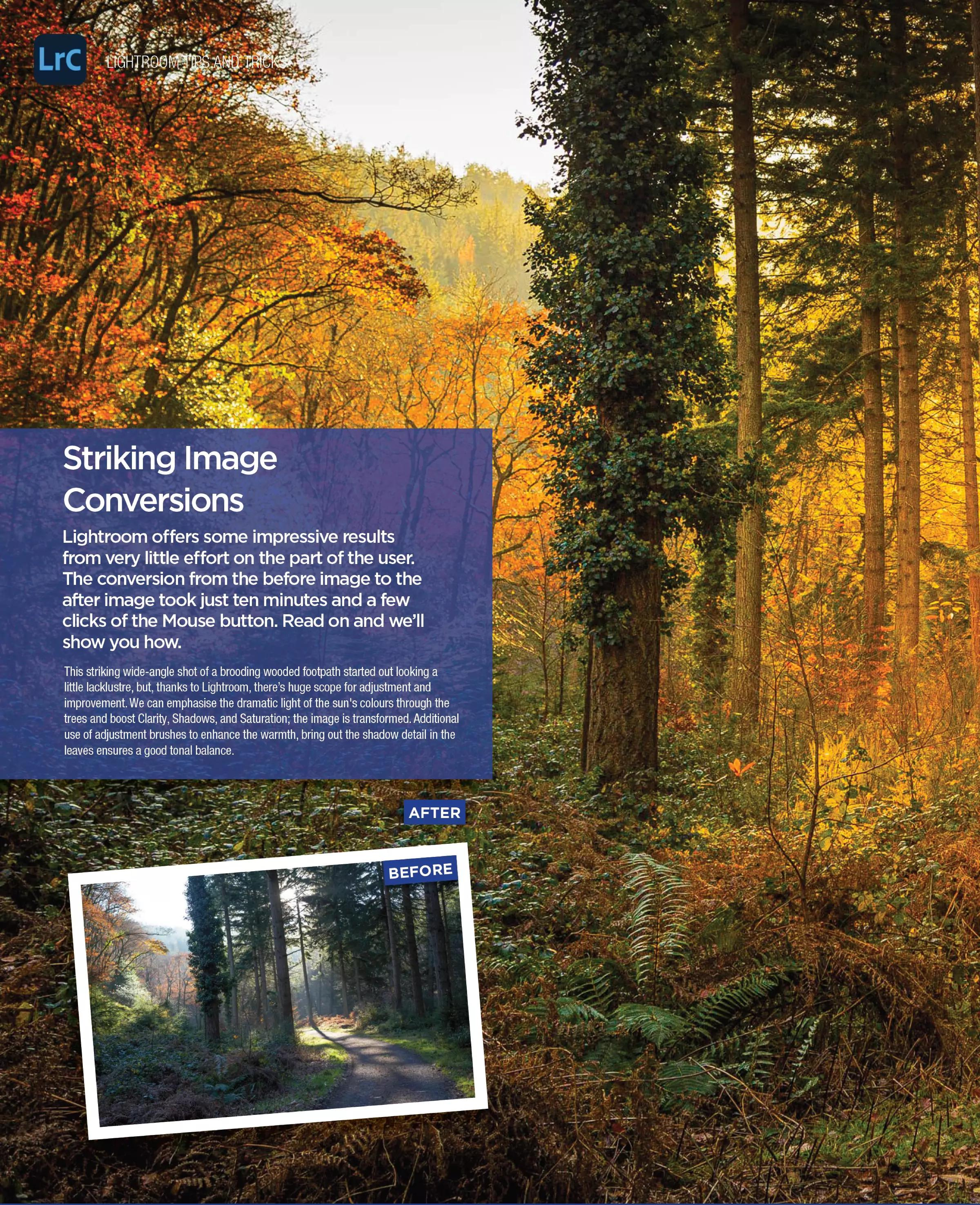




Striking Image Conversions

Lightroom offers some impressive results from very little effort on the part of the user. The conversion from the before image to the after image took just ten minutes and a few clicks of the Mouse button. Read on and we'll show you how.

This striking wide-angle shot of a brooding wooded footpath started out looking a little lacklustre, but, thanks to Lightroom, there's huge scope for adjustment and improvement. We can emphasise the dramatic light of the sun's colours through the trees and boost Clarity, Shadows, and Saturation; the image is transformed. Additional use of adjustment brushes to enhance the warmth, bring out the shadow detail in the leaves ensures a good tonal balance.



Going Deeper: Advanced Image Editing

Now is as good a time as any to get under the hood and dig in a bit deeper into more of the advanced editing techniques that make Adobe Lightroom such a powerful tool for digital photographers. We show you how to make precise tone adjustments with the Tone Curve, apply sharpening and reduce noise in your images and use creative features such as colour grading adjustments, HDR and film grain.

Advanced Image Editing

While Lightroom may lack the multi-layered photo manipulation and image creation features of Photoshop, it offers far more power and versatility when it comes to correcting and adjusting colour, exposure and detail. From the advanced tone control of the Tone Curve to the beautiful effects of the Split Toning panel, Lightroom has plenty more tricks up its sleeve.

So far we've covered the basics of image adjustment and correction using the tools found in the Develop module. However, Lightroom includes a range of powerful features that can let you get truly creative with your photographs. For anyone who is familiar with Adobe Photoshop and the often extremely complicated methods for producing photographic effects in that program, the ease with which striking and beautiful results can be achieved in Lightroom will come as something of a revelation.

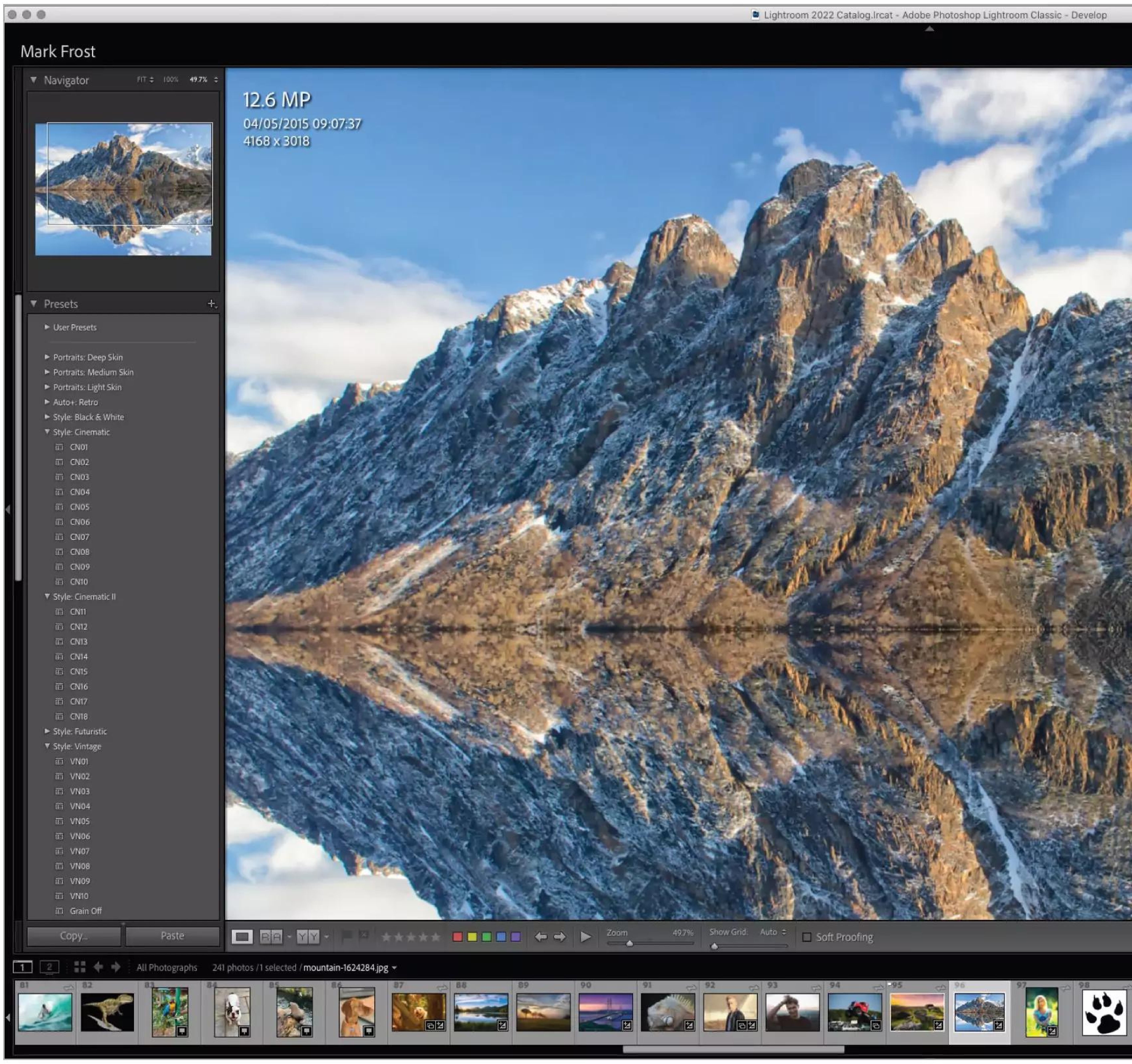
Many Photographers and designers may prefer to do as much processing at this stage rather than relying on Photoshop later in the workflow. With a range of dedicated, powerful and versatile tools at your disposal, effects such as advanced tone control, colour channel balance, vignette and film grain are just a few clicks away.

1 The Tone Curve Panel

Lightroom's Tone Curve control offers very precise control over the tonal balance of your image.

2 HSL/Colour/ Panel

This versatile panel offers versatile control over colour saturation and lightness.


Lightroom 2022 Catalog.lrcat - Adobe Photoshop Lightroom Classic - Develop
Mark Frost
Navigator
FIT
100%
49.7%
12.6 MP
04/05/2015 09:07:37
4168 x 3018
Presets
User Presets
Portraits: Deep Skin
Portraits: Medium Skin
Portraits: Light Skin
Auto+: Retro
Style: Black & White
Style: Cinematic
CN01
CN02
CN03
CN04
CN05
CN06
CN07
CN08
CN09
CN10
Style: Cinematic II
CN11
CN12
CN13
CN14
CN15
CN16
CN17
CN18
Style: Futuristic
Style: Vintage
VN01
VN02
VN03
VN04
VN05
VN06
VN07
VN08
VN09
VN10
Grain Off
Copy...
Paste
Zoom
49.7%
Show Grid:
Auto
Soft Proofing
1
2
All Photographs
241 photos /1 selected / mountain-1624284.jpg

3 Color Grading

Color Grading mimics the effects of advanced darkroom processing techniques where one type of photographic film would be processed using chemicals designed for another film type.

4 Transform Panel

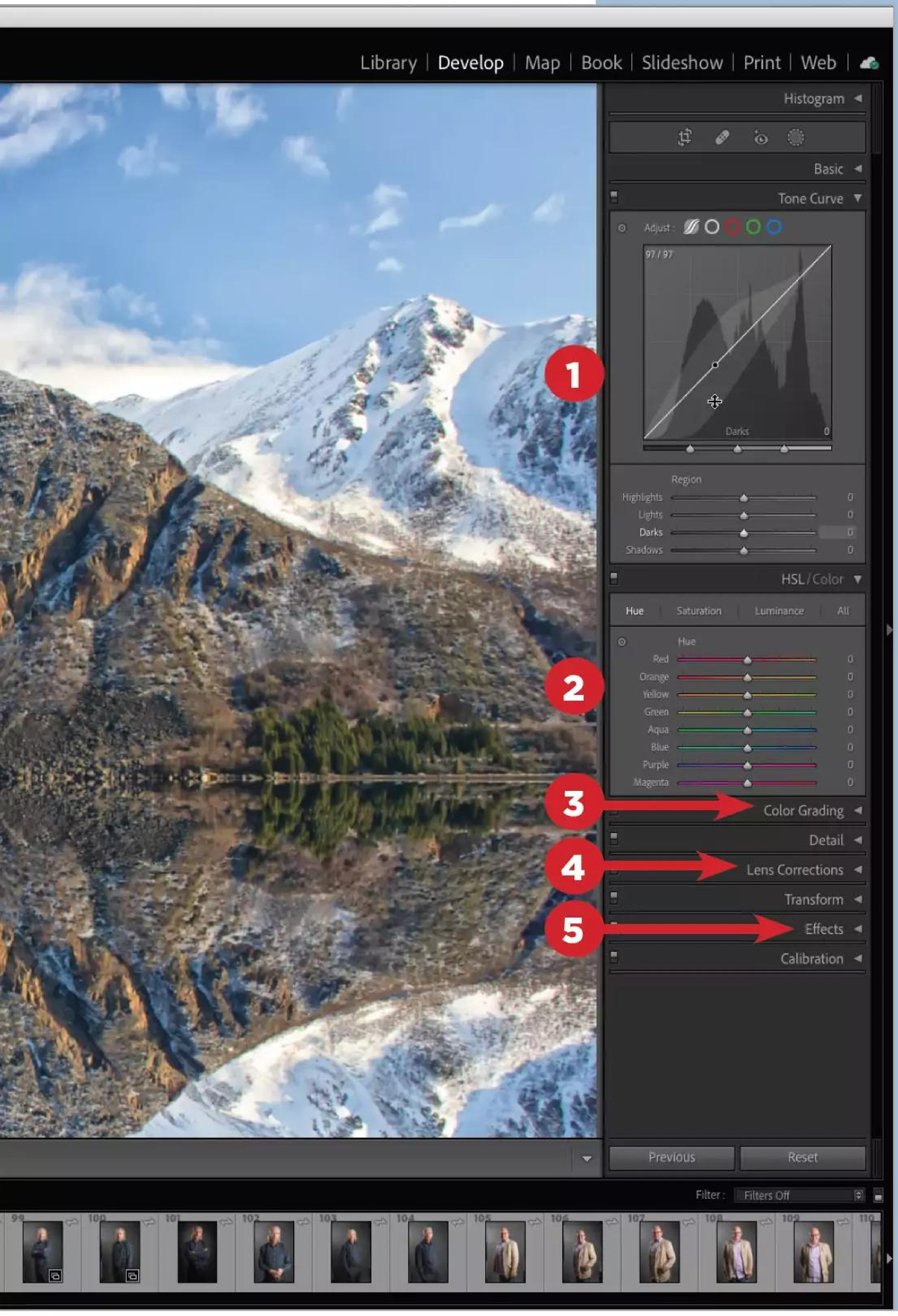
This tool is designed to let you move and manipulate images and correct perspective.

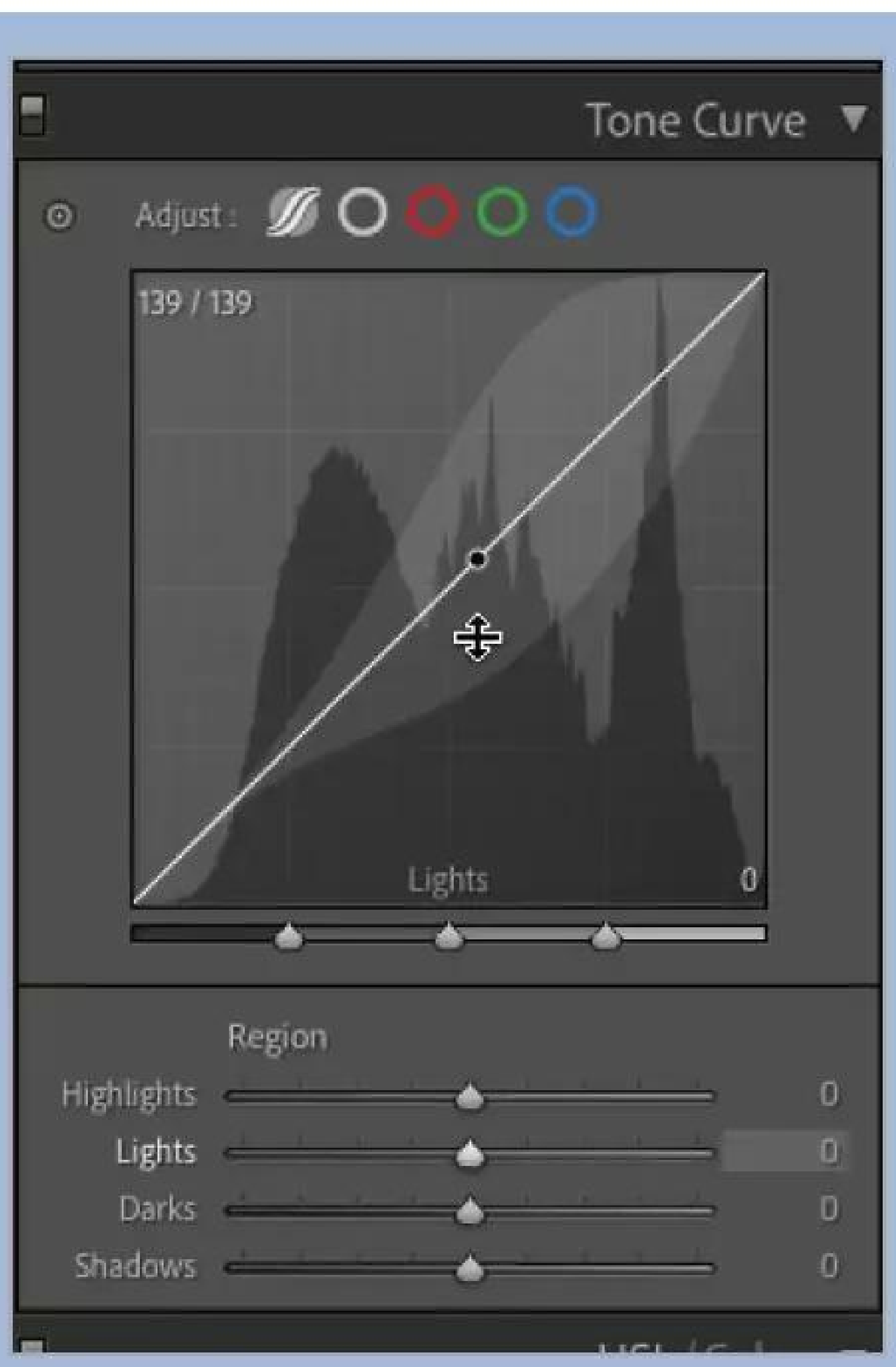
5 Effects Panel

You can find a number of very useful effects here that include Grain, Post-Crop Vignetting, Split Toning and the Dehaze tool.

Advanced Adjustment Panels

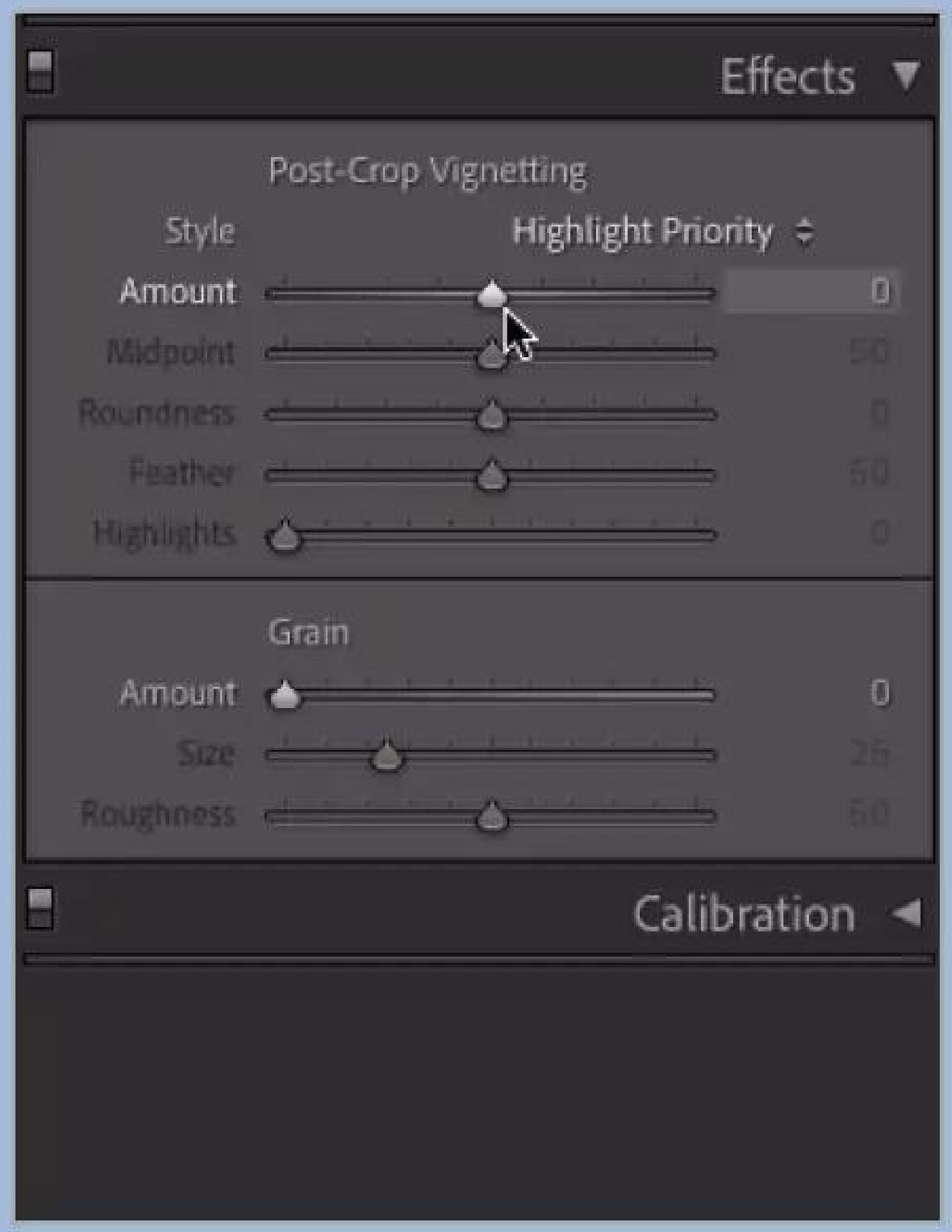
Advanced editing techniques require a better set of fine-tuning features to make sure you can extract as much detail, colour and tonal information from your photo as is possible. Within the coming pages we'll look at some of the more complex adjustment panel elements and see how they can be applied to your photos. We can look at tonal control, image sharpening and adjustments to perfect your photo's saturation and luminance.


Library | Develop | Map | Book | Slideshow | Print | Web
Histogram
Basic
Tone Curve
Region
Highlights
Lights
Darks
Shadows
HSL / Color
Hue
Saturation
Luminance
All
Red
Orange
Yellow
Green
Aqua
Blue
Purple
Magenta
Color Grading
Detail
Lens Corrections
Transform
Effects
Calibration
Previous
Reset
Filter :
Filters Off
1
2
3
4
5


Tone Curve
Adjust :
139 / 139
Lights
Region
Highlights
Lights
Darks
Shadows

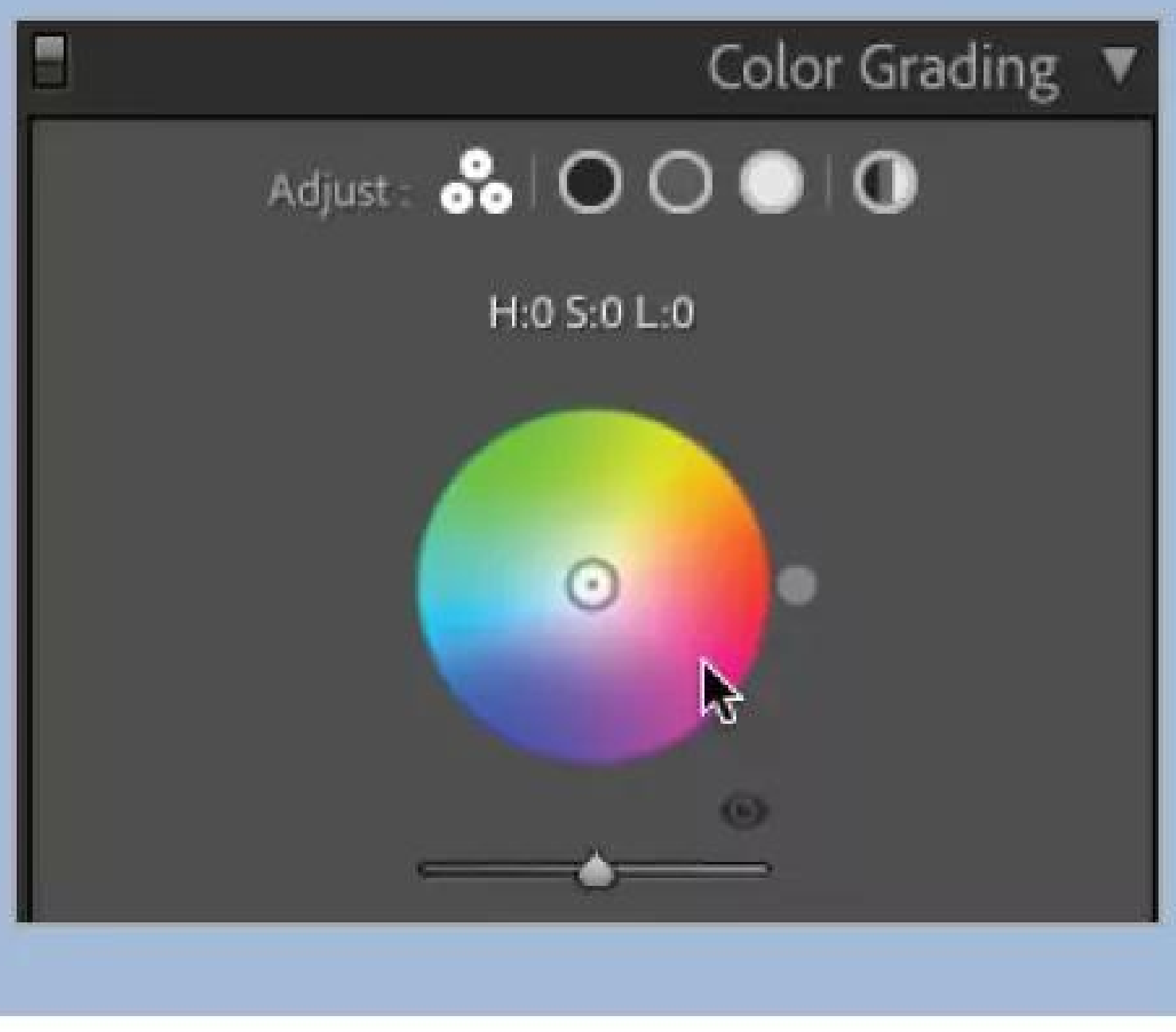
Tone Curve

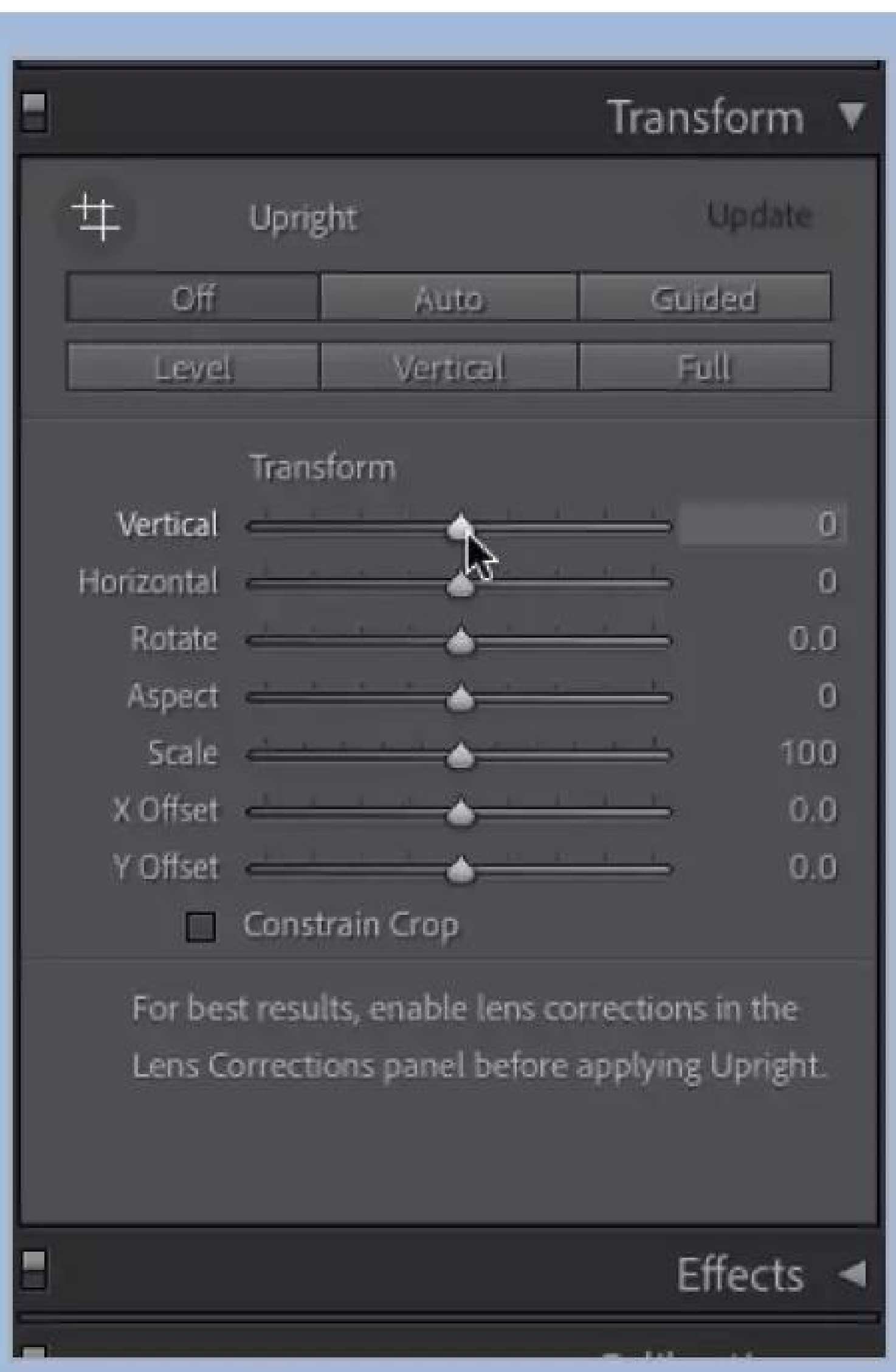
The Tone Curve allows easy and intuitive control over the tonal balance of the image. By dragging the line into new shapes, you can selectively enhance or reduce the brightness of shadows, highlights and or mid-tones, altering the contrast.


Effects
Post-Crop Vignetting
Style
Highlight Priority
Amount
Midpoint
Roundness
Feather
Highlights
Grain
Amount
Size
Roughness
Calibration

Effects

The Effects panel holds some of the more unusual tools that Lightroom offers, including post-crop vignetting, simulated film grain and the ability to control the feather, roundness and midpoint of the effect.

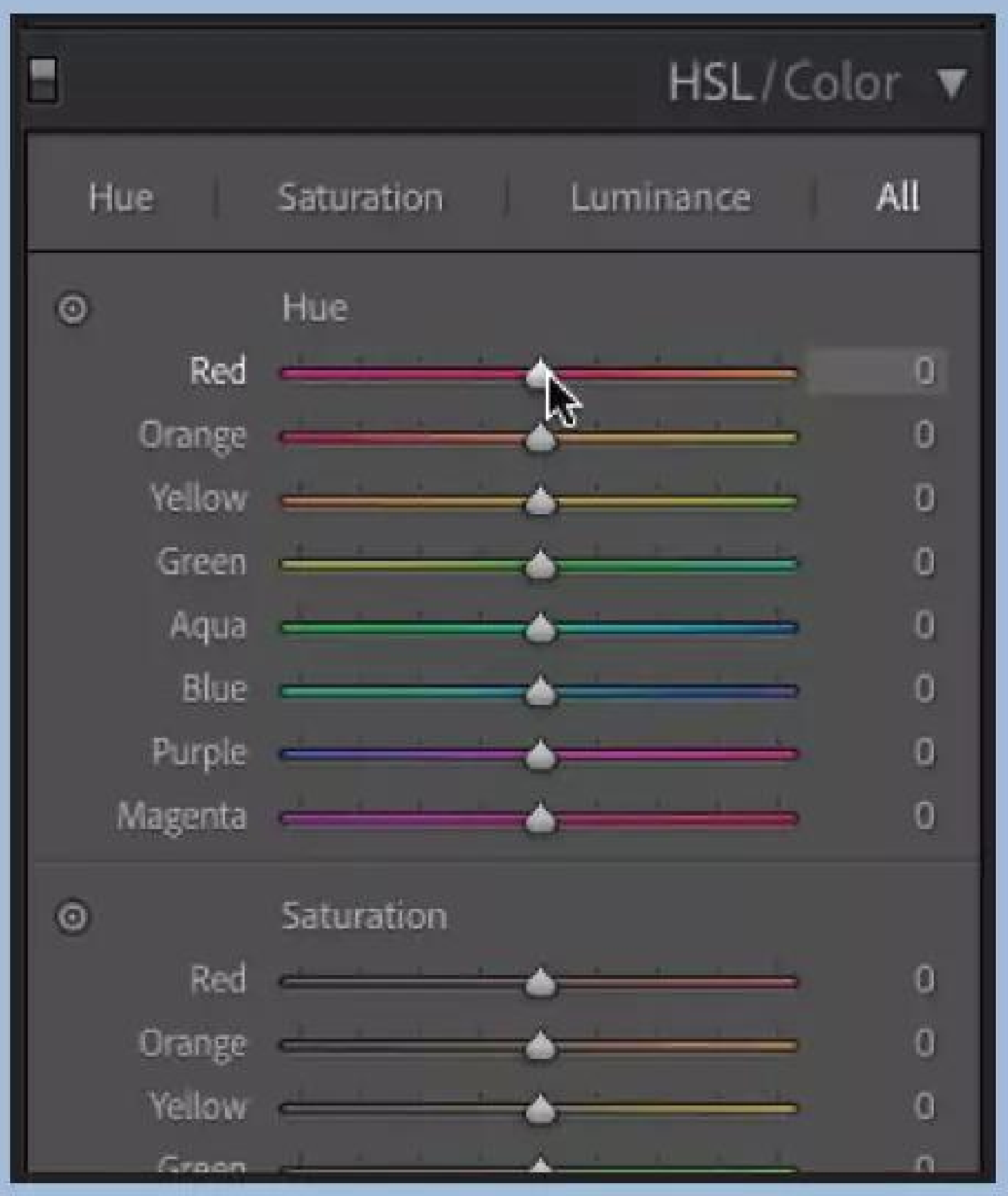

Color Grading
Adjust :
H:0 S:0 L:0


Transform
Upright
Update
Off
Auto
Guided
Level
Vertical
Full
Transform
Vertical
Horizontal
Rotate
Aspect
Scale
X Offset
Y Offset
Constrain Crop
Effects

For best results, enable lens corrections in the Lens Corrections panel before applying Upright.

Transform

The Transform panel lets you correct tilted horizons, getting them back to level. You also have the option of moving or rotating the image and making geometric and perspective transformations. Automatic level detection is included.


HSL / Color
Hue
Saturation
Luminance
All
Hue
Red
Orange
Yellow
Green
Aqua
Blue
Purple
Magenta
Saturation
Red
Orange
Yellow

HSL/Color

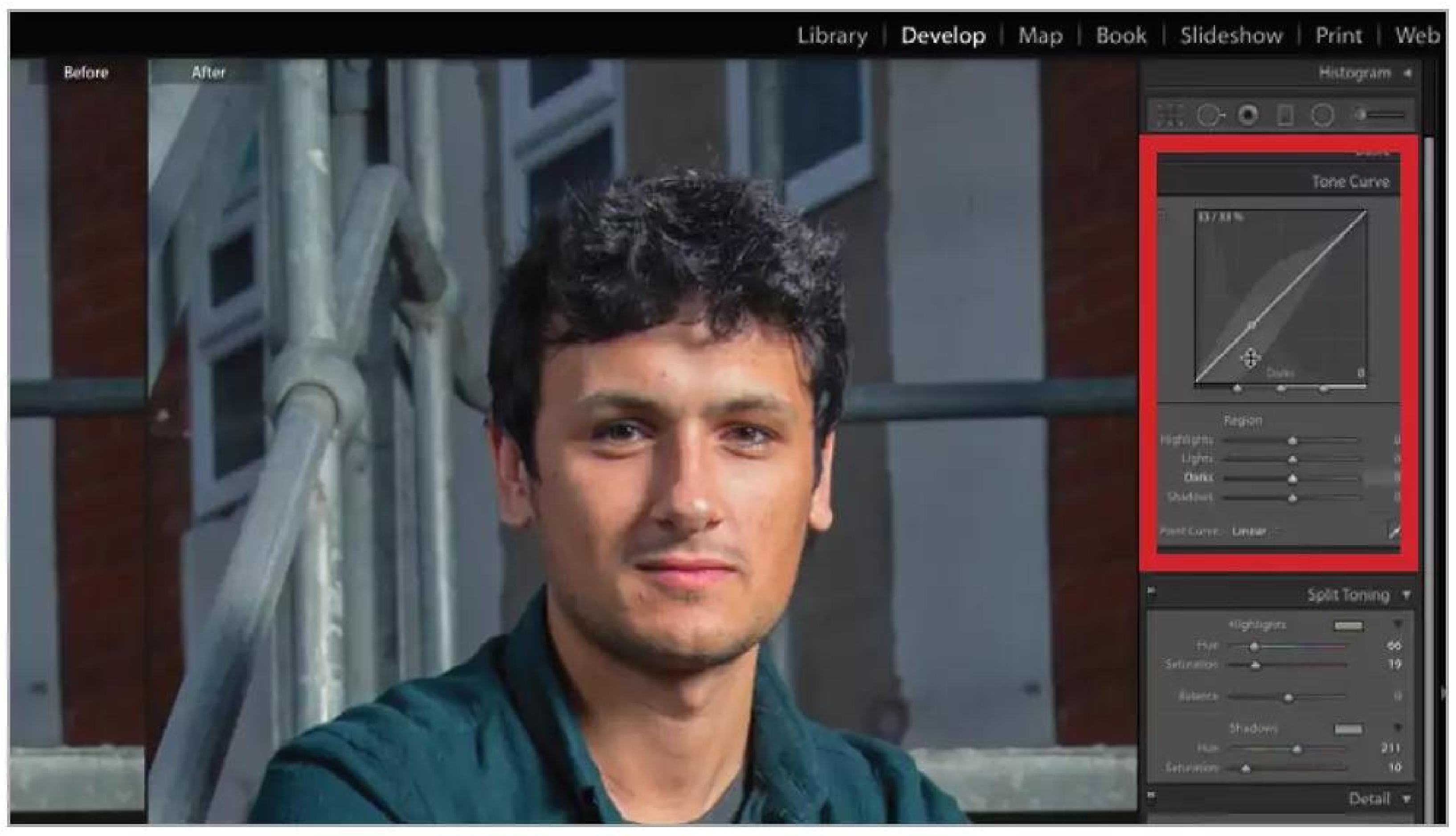
This panel holds your main colour correction controls. Here you can adjust hue, saturation and luminance across multiple colour channels, depending on how you prefer to work and also selectively view each control separately or all together.

Color Grading

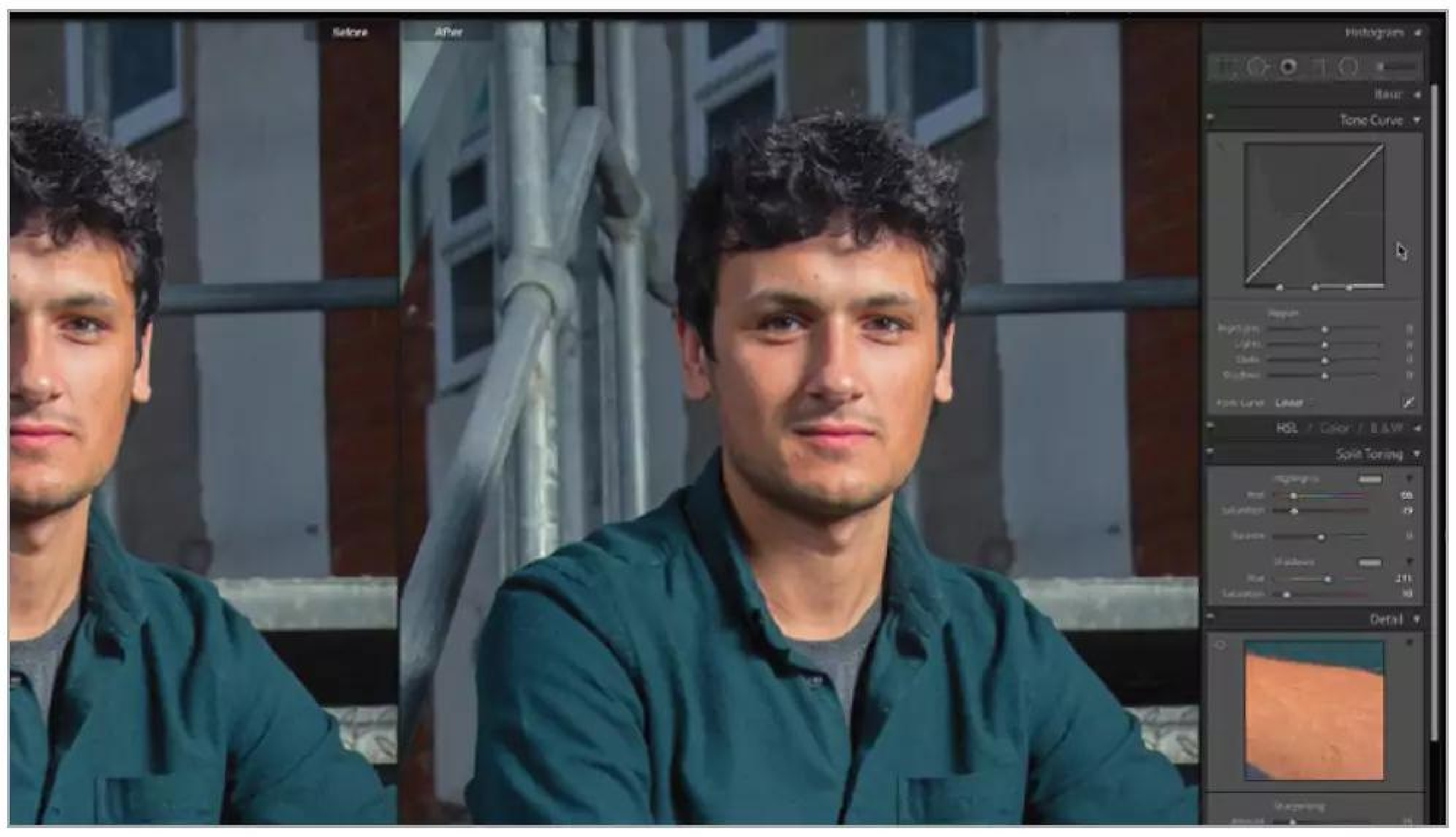
By applying different hue and saturation settings to highlights and shadows, colour grading can mimic the effects of different film processing techniques, as well as producing unique colour effects.

Exploring the Tone Curve Panel

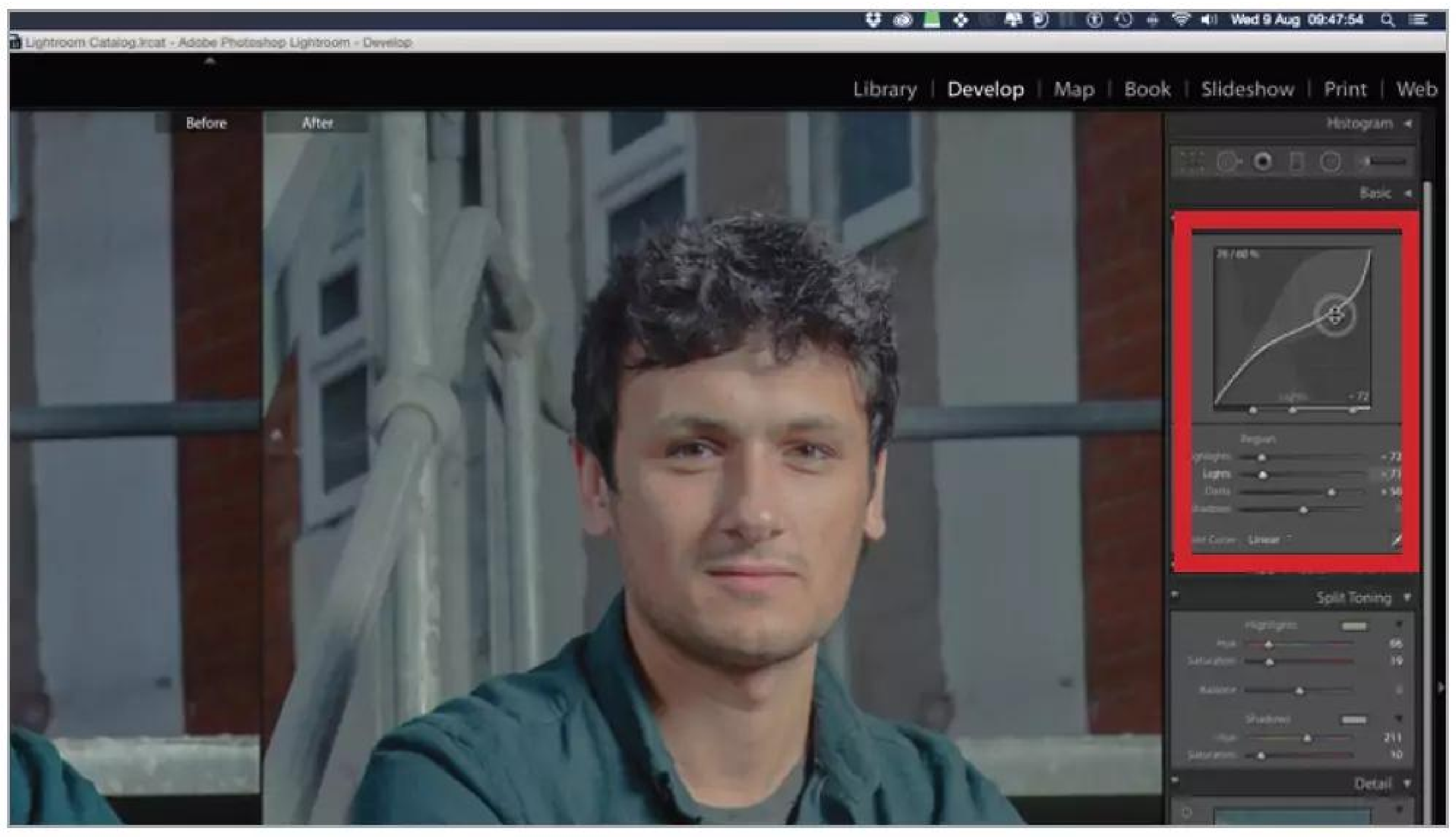
When taking a photograph your camera's light meter will attempt to balance the exposure to capture an even range of light, based on the average illumination of the scene. However, you might want to create particular effects. That's where the Tone Curve can help.


Library | Develop | Map | Book | Slideshow | Print | Web
Before
After
Histogram
Tone Curve
Region
Highlights
Lights
Darks
Shadows
Point Curve : Linear
Split Toning
Detail

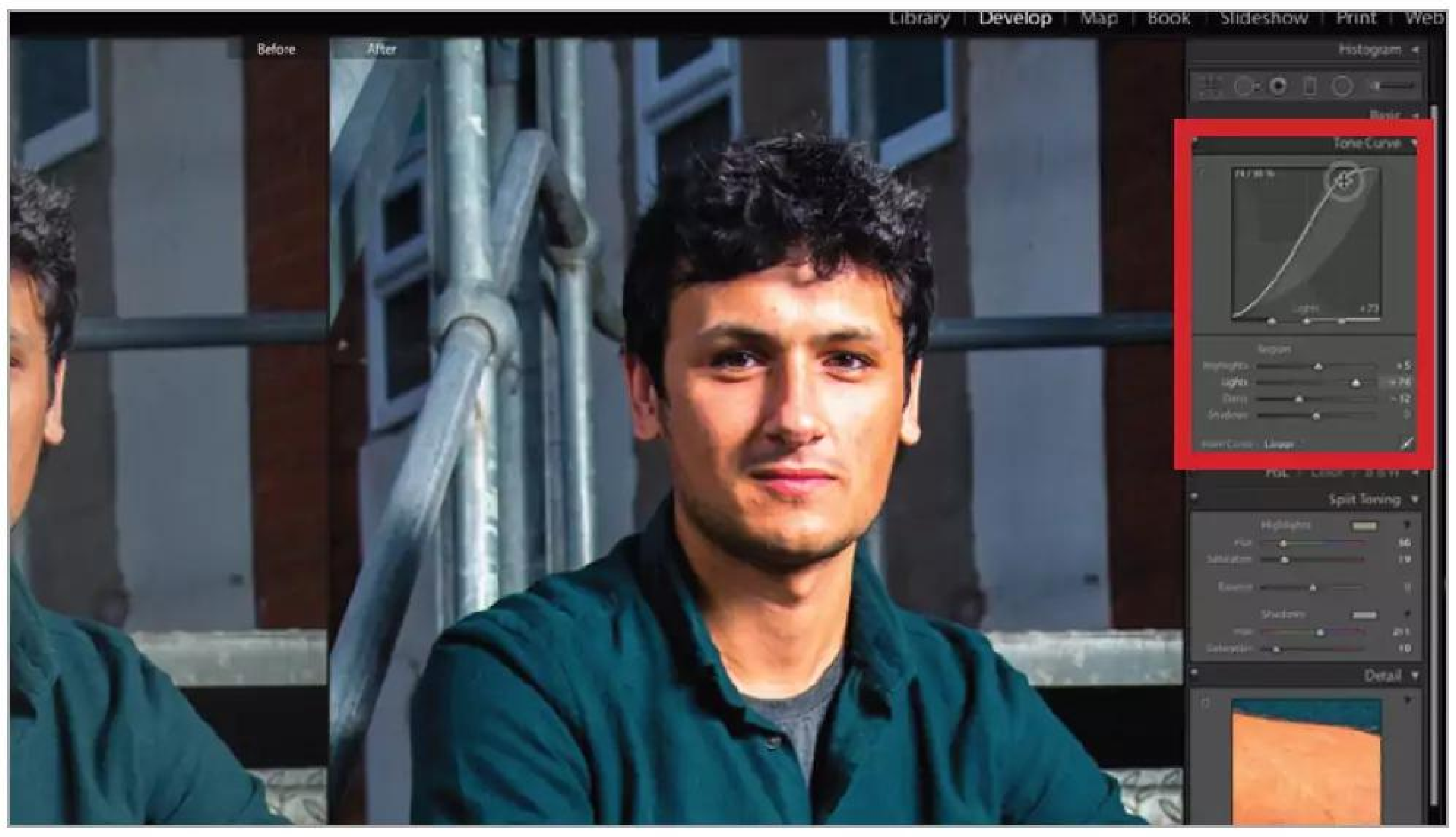
1 The basis of the Tone Curve is a histogram. Ignore the diagonal line for a moment and look at the graph in the background. It shows the distribution of pixels of any given brightness, with dark to the left and bright to the right. Large areas of our example image are dark, so the peaks of the graph are mostly on the left, with very few on the right.


Before
After
Histogram
Basic
Tone Curve
Split Toning
Detail

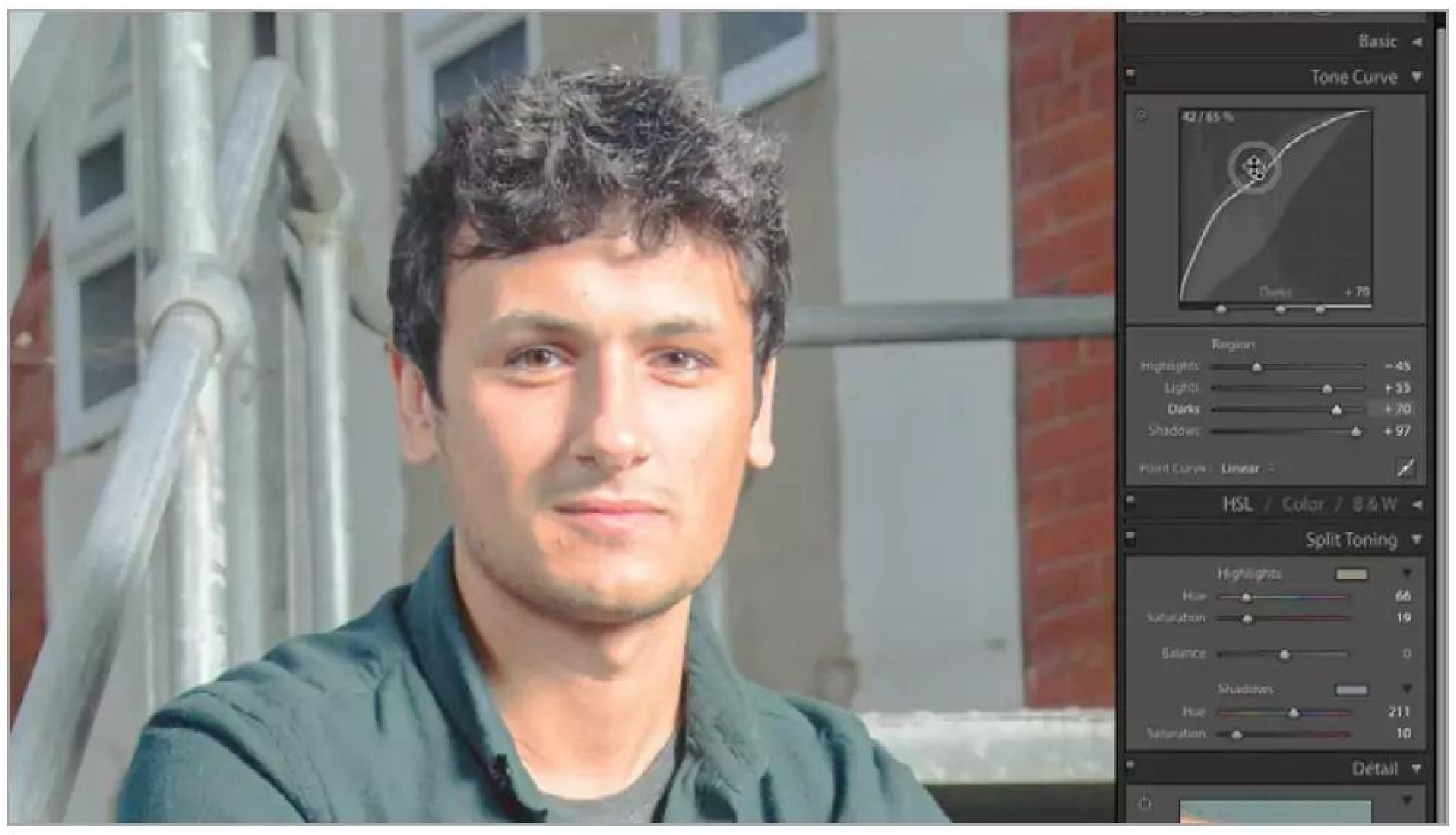
2 The diagonal line across the graph represents the ratio between input brightness and output brightness. When the line is straight, the brightness ratio at any given point is 1:1. By moving a point on the line to change its shape, you can increase or decrease the brightness of the pixels at that point on the histogram.


Library | Develop | Map | Book | Slideshow | Print | Web
Before
After
Histogram
Basic
Split Toning
Detail

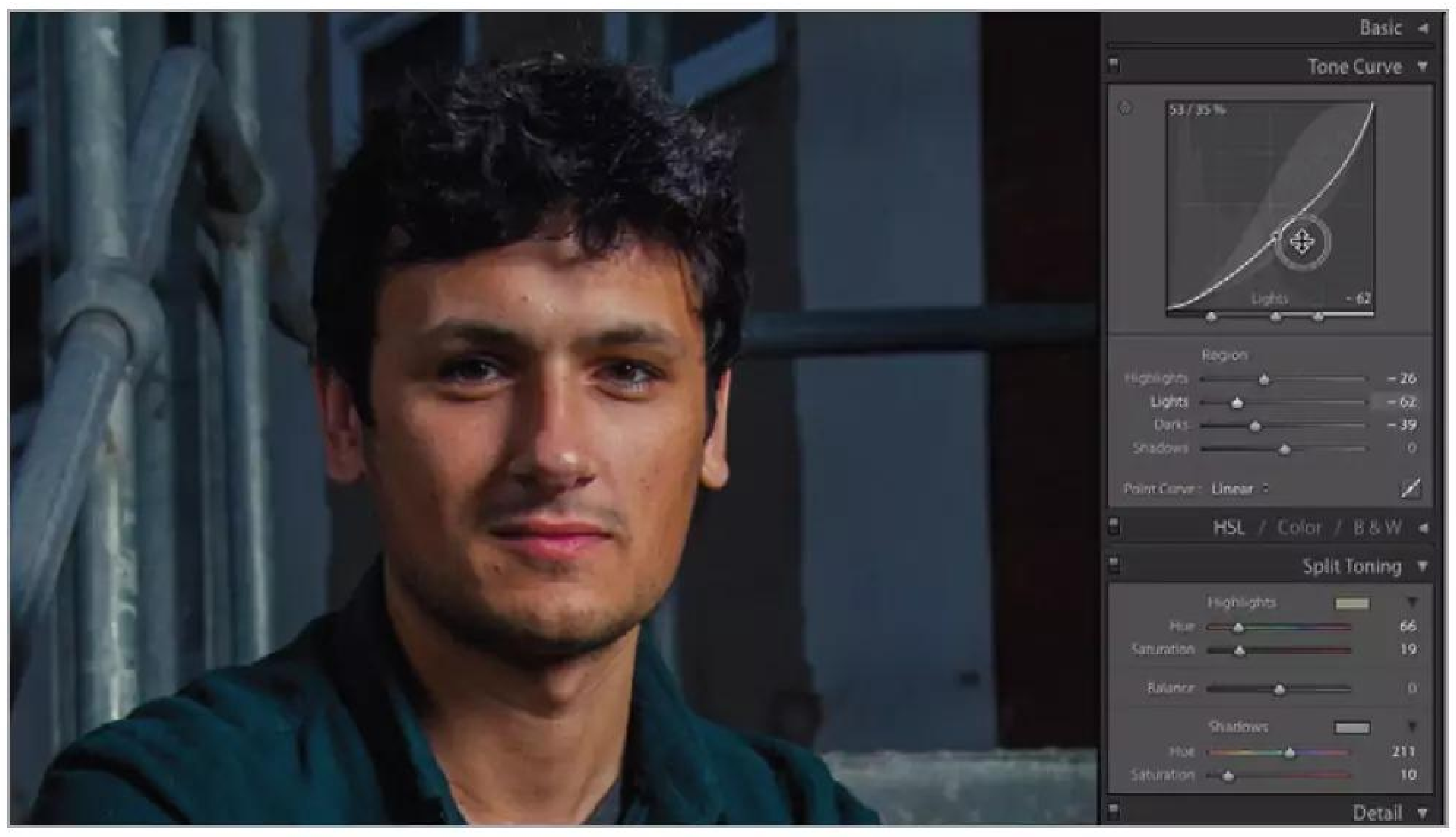
3 To move the line, simply click and drag on it. This influences the tonal balance of the image. Here, we've moved the right end of the line down, dimming the lighter pixels, whilst moving the left end upward, brightening the darker pixels, but leaving the mid-point almost unchanged. This has reduced the contrast of the image.


Library | Develop | Map | Book | Slideshow | Print | Web
Before
After
Histogram
Basic
Tone Curve
Split Toning
Detail

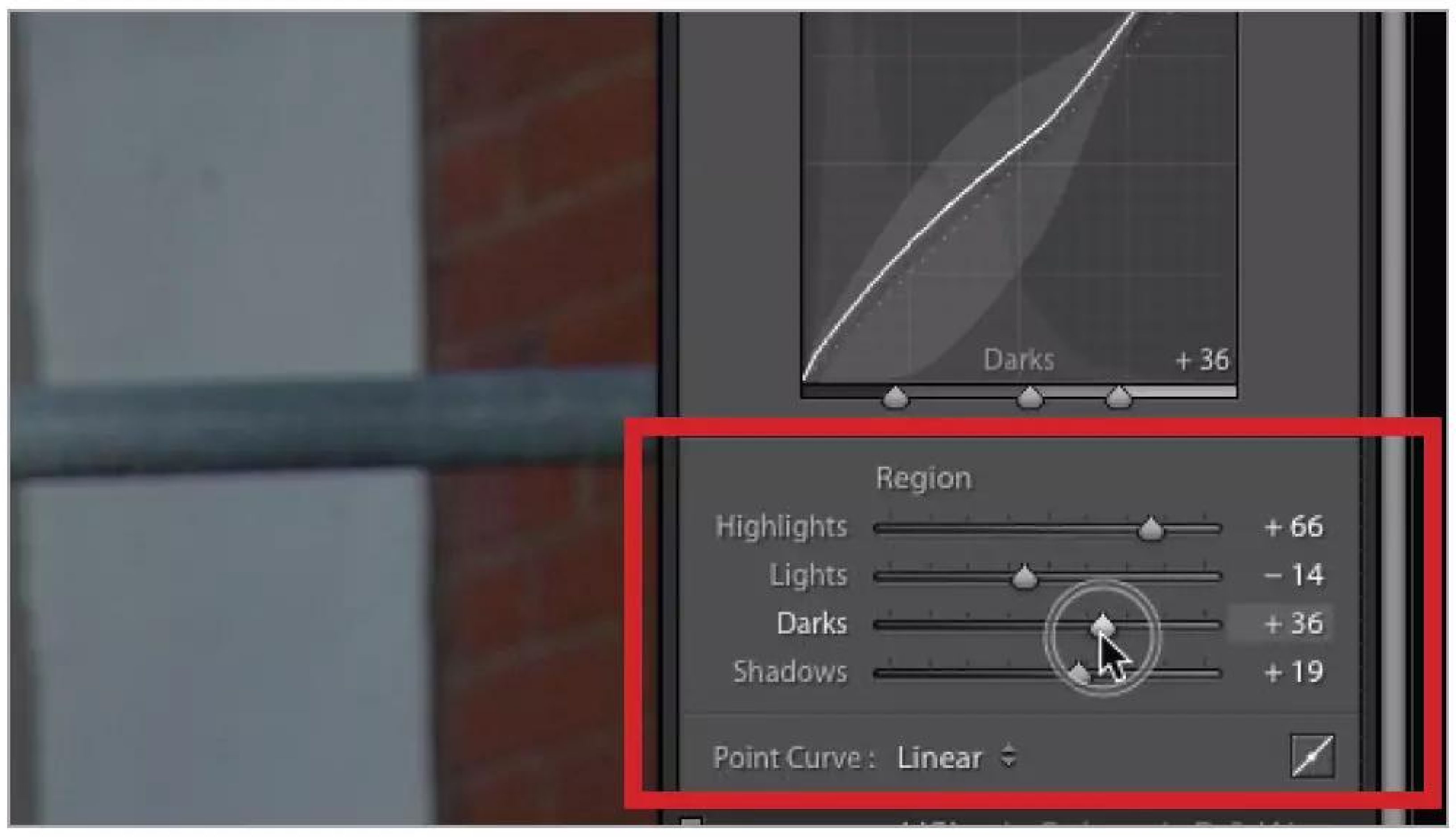
4 Conversely, if we move the left end of the line down and the right end upwards, whilst again leaving the mid-point almost unchanged, this darkens already dark areas while brightening the light areas, greatly increasing the contrast of the image. This is known as an "S-shaped curve" and is a popular way to boost contrast in photos.


Basic
Tone Curve
Region
Highlights
Lights
Darks
Shadows
Point Curve : Linear
HSL / Color / B & W
Split Toning
Detail

5 Moving every point on the line upwards, including the mid-point, increases the brightness of everything except for the pure white and pure black pixels at either end of the graph, brightening the tone of the entire image. This is a very good way to brighten an image without blowing out highlights or making blacks look grey.

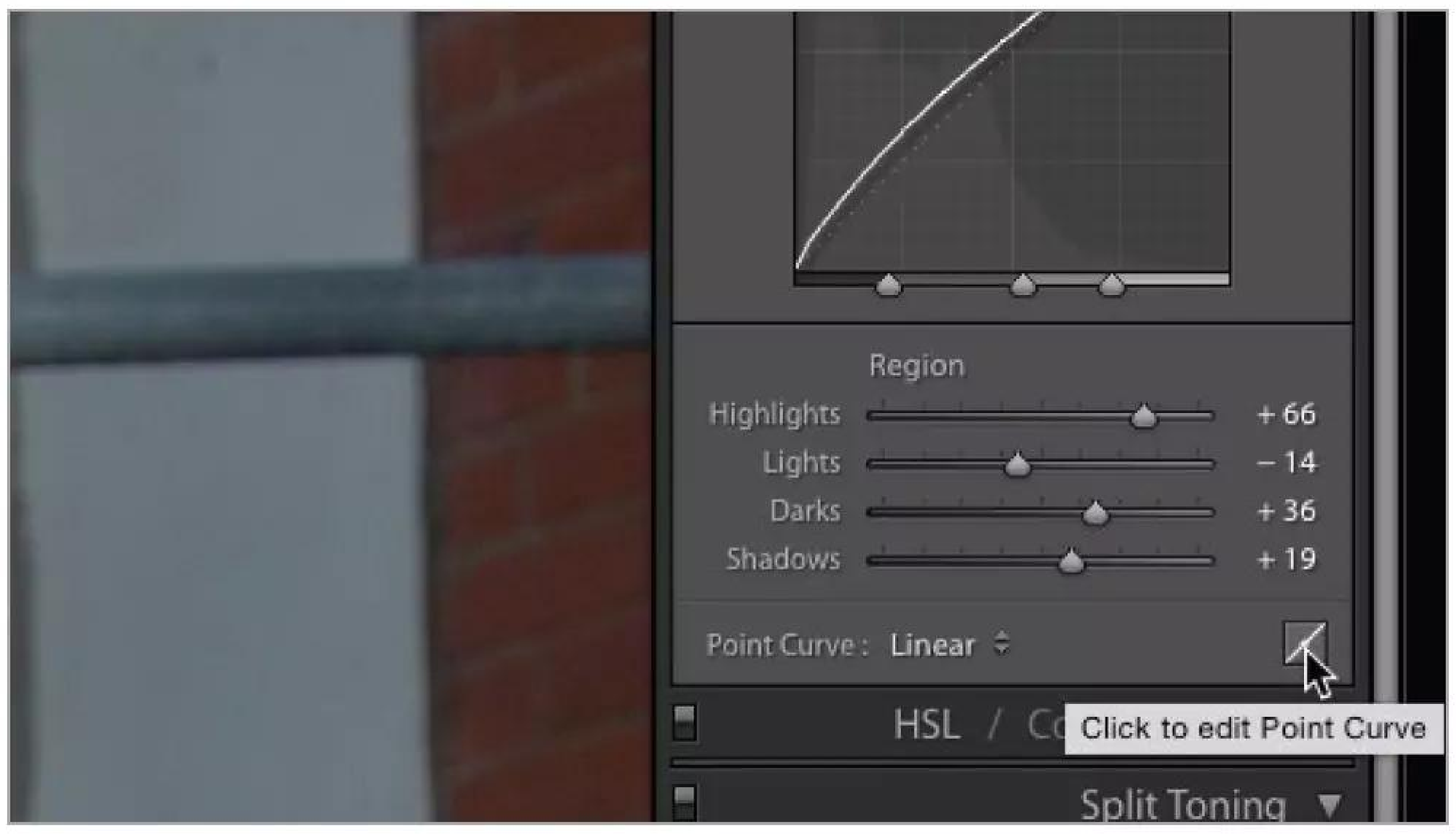

Basic
Tone Curve
Region
Highlights
Lights
Darks
Shadows
Point Curve : Linear
HSL / Color / B & W
Split Toning
Detail

6 Not too surprisingly, moving every point on the line downwards as far as it will go darkens the entire image, apart from a few lighter pixels. Obviously, this is an extreme example but again used in a more controlled manner, it is a potentially useful technique for reducing overall brightness, without sacrificing too much shadow detail.


Darks + 36
Region

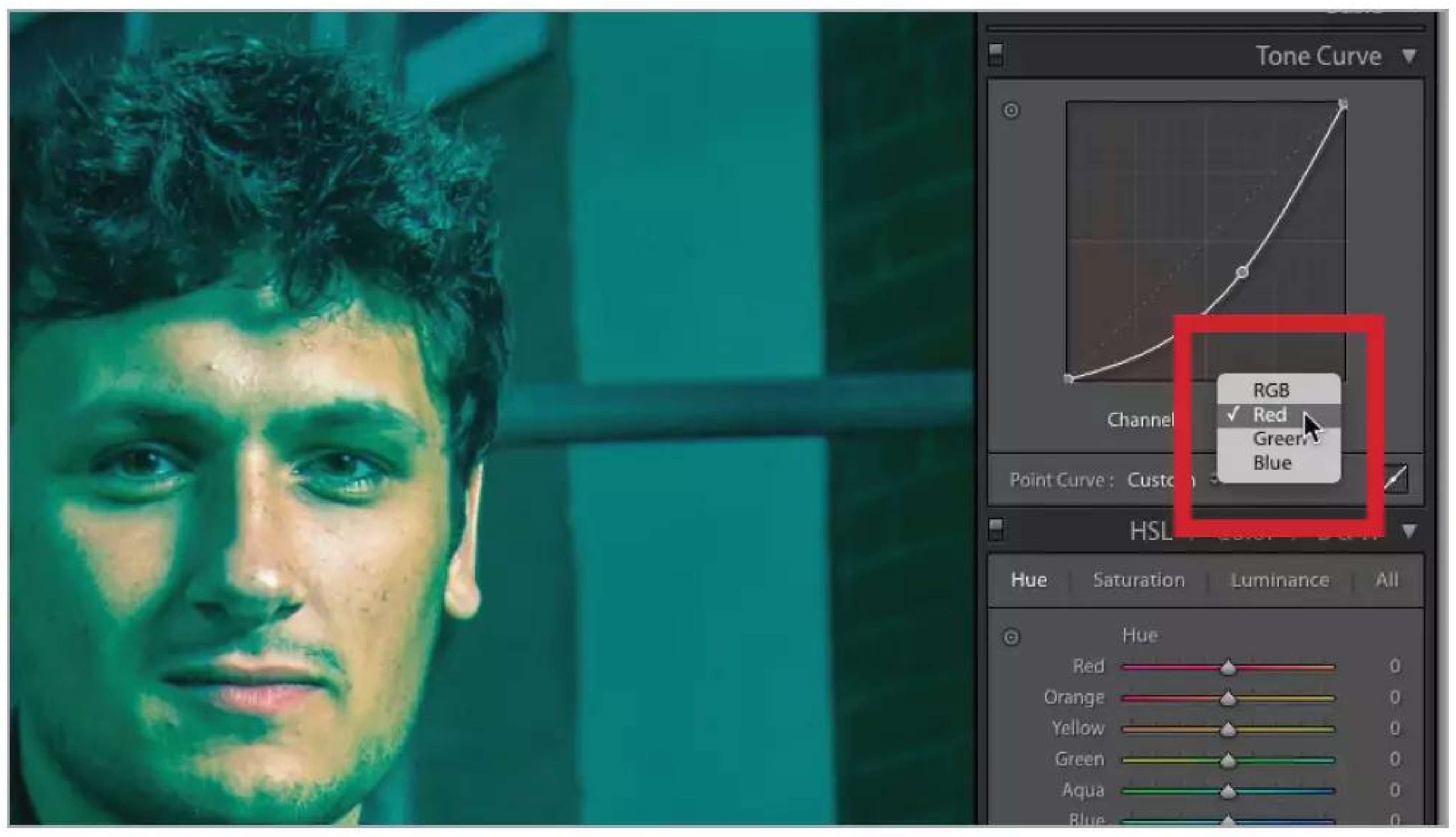
Highlights + 66
Lights − 14
Darks + 36
Shadows + 19
Point Curve : Linear

7 There are four sliders below the Tone Curve graph, labelled Highlights, Lights, Darks and Shadows, and these give you another way to move the ratio line. If you mouse over any of the sliders, you can see the range that it covers and possible range of movement available for that tonal segment highlighted on the graph display.

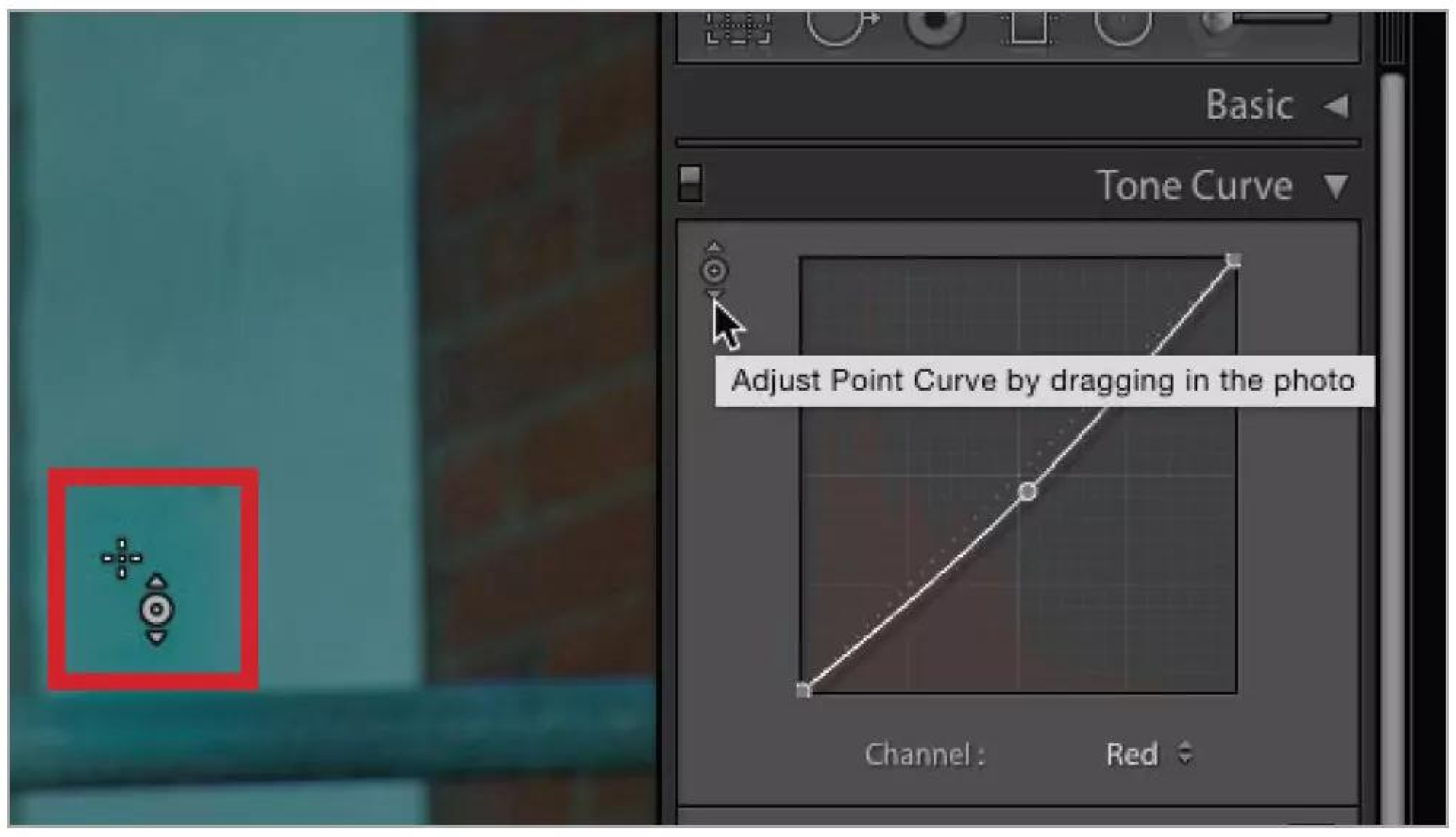

Region
HSL / C
Click to edit Point Curve
Split Toning

Highlights + 66
Lights − 14
Darks + 36
Shadows + 19
Point Curve : Linear

8 If you're familiar with the Curves tool in Adobe Photoshop, you can use the Lightroom Tone curve in the same way. In the bottom right of the panel is a button that removes the tone control sliders and replaces them with the ability to place and move anchor points on the curve, giving a much more Photoshop-like experience.


Tone Curve
Channel
RGB
✓ Red
Green
Blue
Point Curve : Custom
HSL
Hue
Saturation
Luminance
All
Hue
Red
Orange
Yellow
Green
Aqua
Blue

9 This Photoshop-style anchored curve adds an additional level of versatility: the ability to adjust individual colour channels on a curve. Just below the graph is a drop-down menu that lets you select the RGB default setting, or either the red, green or blue channels. Moving the curve adjusts the brightness of the particular colour.

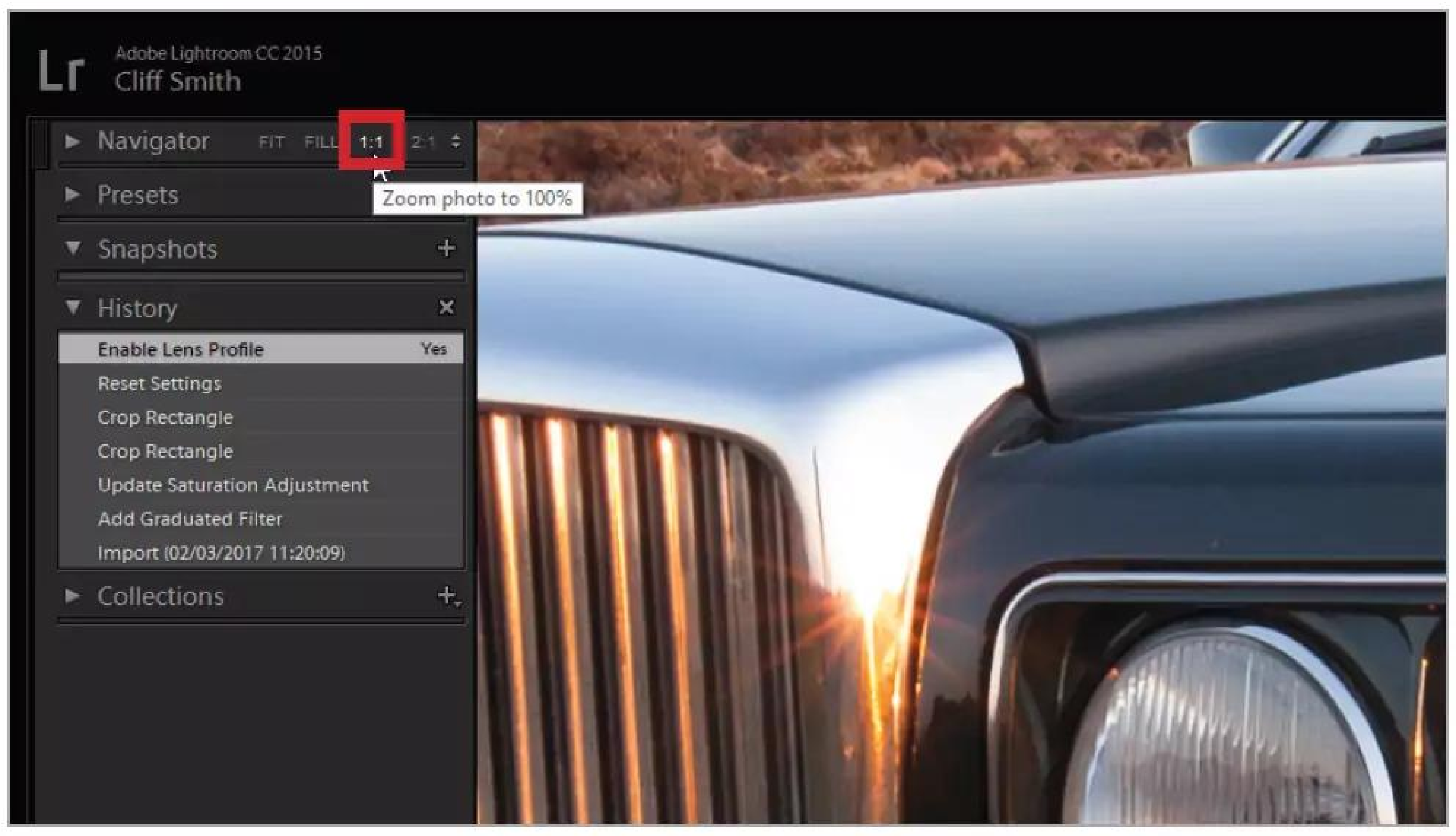

Basic
Tone Curve
Adjust Point Curve by dragging in the photo

Channel : Red

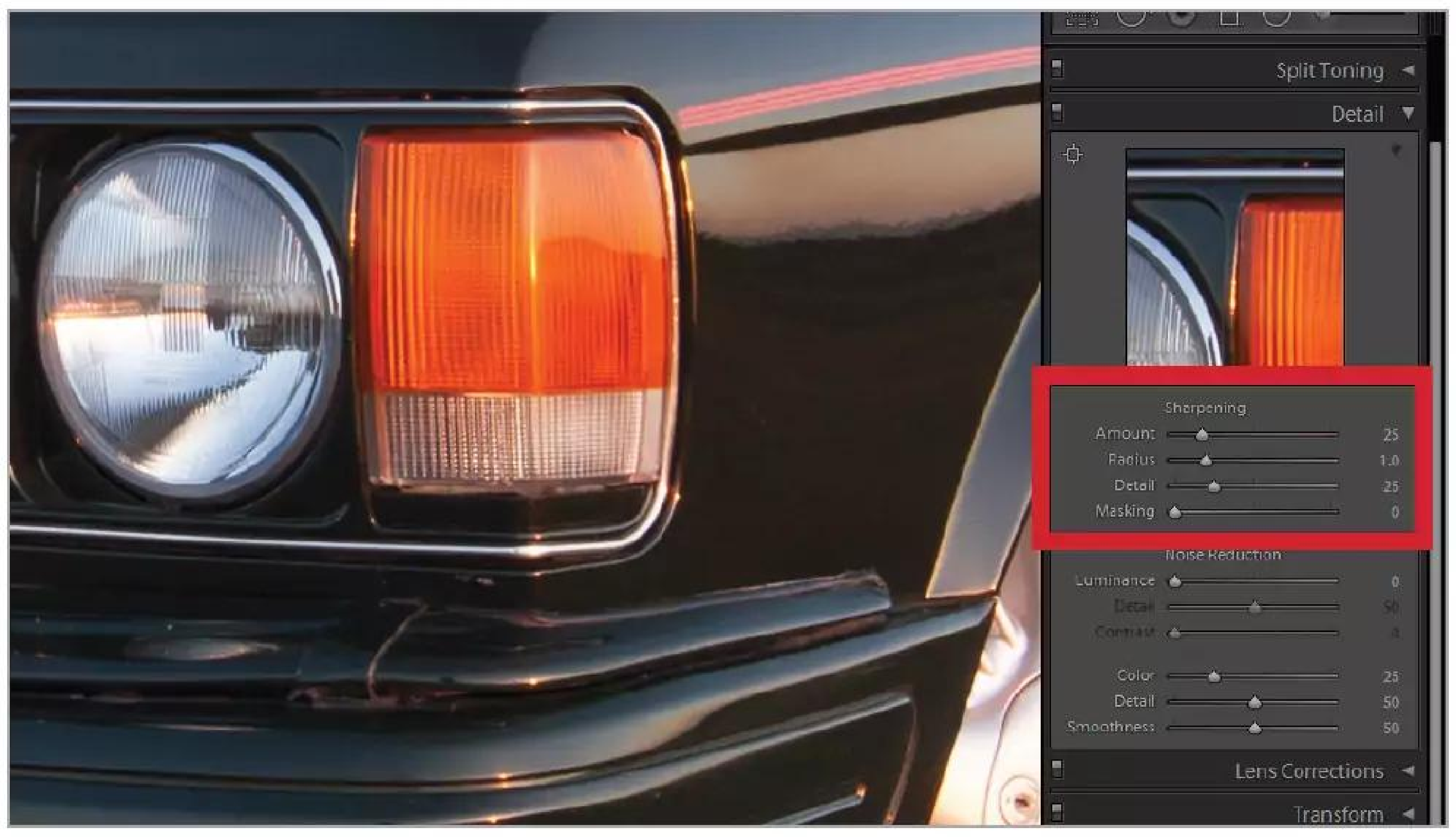
10 There is yet another way to adjust tone using the Tone Curve. In the upper left corner of the panel you can see a cursor icon. Click on this and mouse over the image. You can see that the graph display reflects the tone under your mouse pointer. You can click and drag up or down to adjust that specific tone. This also works with the colour channels.

Image Sharpening with the Detail Panel

Image sharpening works by increasing the contrast between edges in the detail of your shots, while concealing blur and softness. Careful use of Sharpening controls can improve the appearance of your images, but the key to success is subtlety.


Lr
Adobe Lightroom CC 2015
Cliff Smith
Navigator
FIT
FILL
1:1
2:1
Zoom photo to 100%
Presets
Snapshots
History
Enable Lens Profile
Yes
Reset Settings
Crop Rectangle
Crop Rectangle
Update Saturation Adjustment
Add Graduated Filter
Import (02/03/2017 11:20:09)
Collections

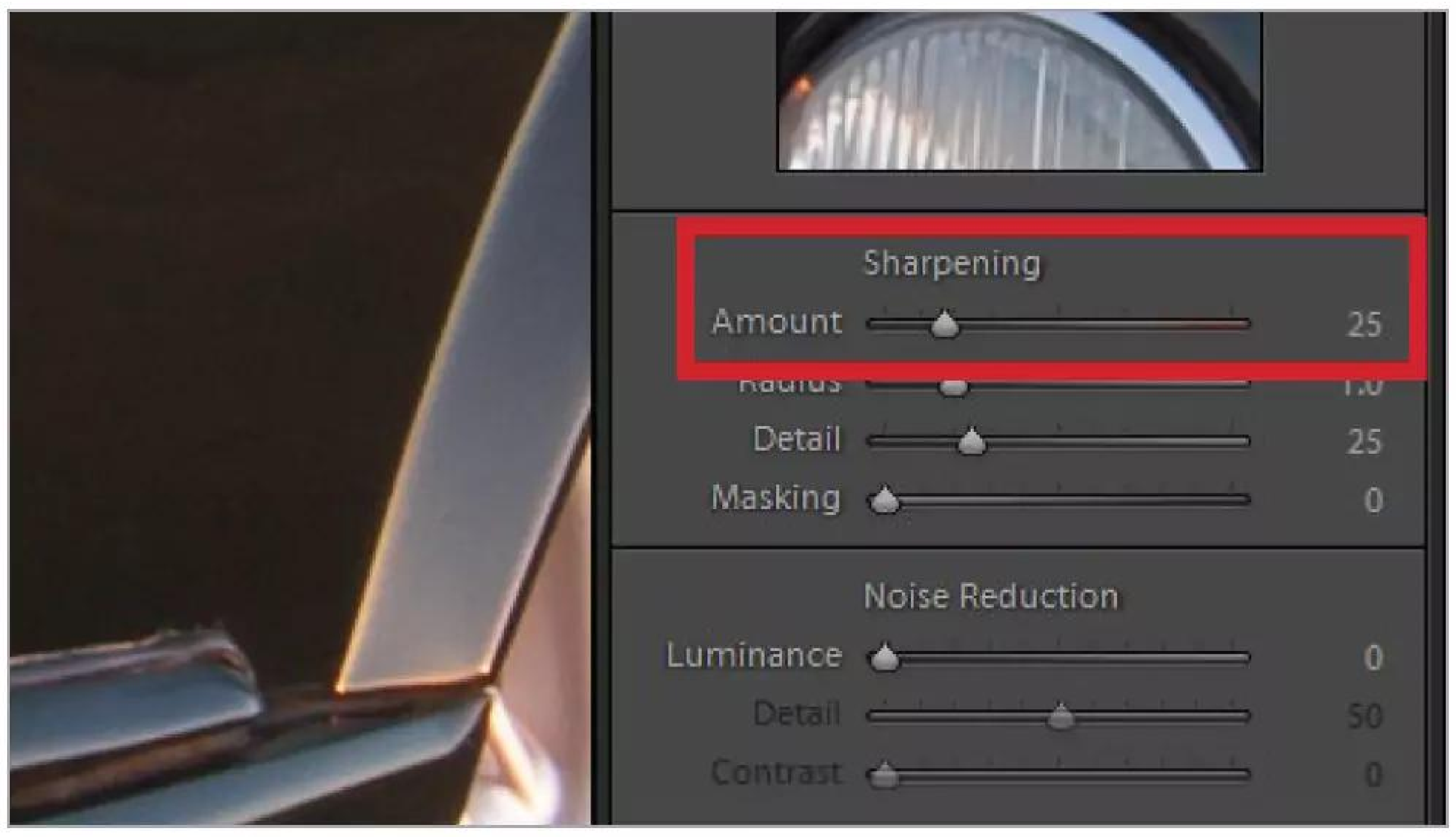
1 Select the image that you want to sharpen and open it in the Develop module. To get a really close look at it, go to the view options on the Navigator panel at the top of the left sidebar and select the 1:1 view ratio, to see the image at 100 per cent size. If you want, you can zoom in even further with the expanded view options, but 1:1 should be enough.


Split Toning
Detail
Lens Corrections
Transform

Sharpening
Amount 25
Radius 1.0
Detail 25
Masking 0

Noise Reduction
Luminance 0
Detail 50
Contrast 0
Color 25
Detail 50
Smoothness 50

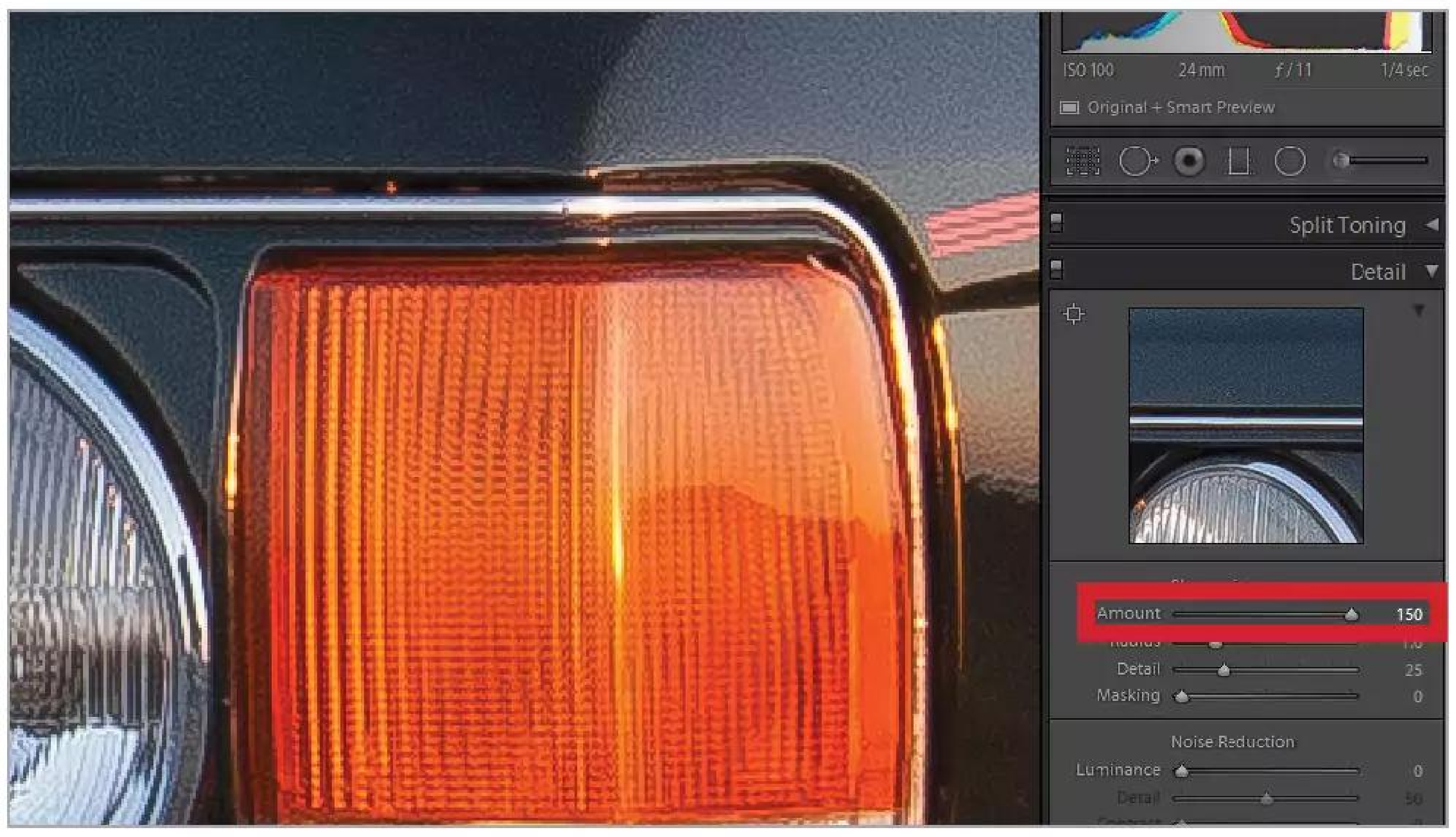
2 Open the Detail panel, which you can find in the right-hand sidebar. We've already looked at the noise reduction functions but the Sharpening functions are in the top half of the panel. There is also a detail view available but to be honest it's far too small to be much use. You're better off checking your progress by zooming the main image.



Sharpening
Amount 25
Radius 1.0
Detail 25
Masking 0

Noise Reduction
Luminance 0
Detail 50
Contrast 0

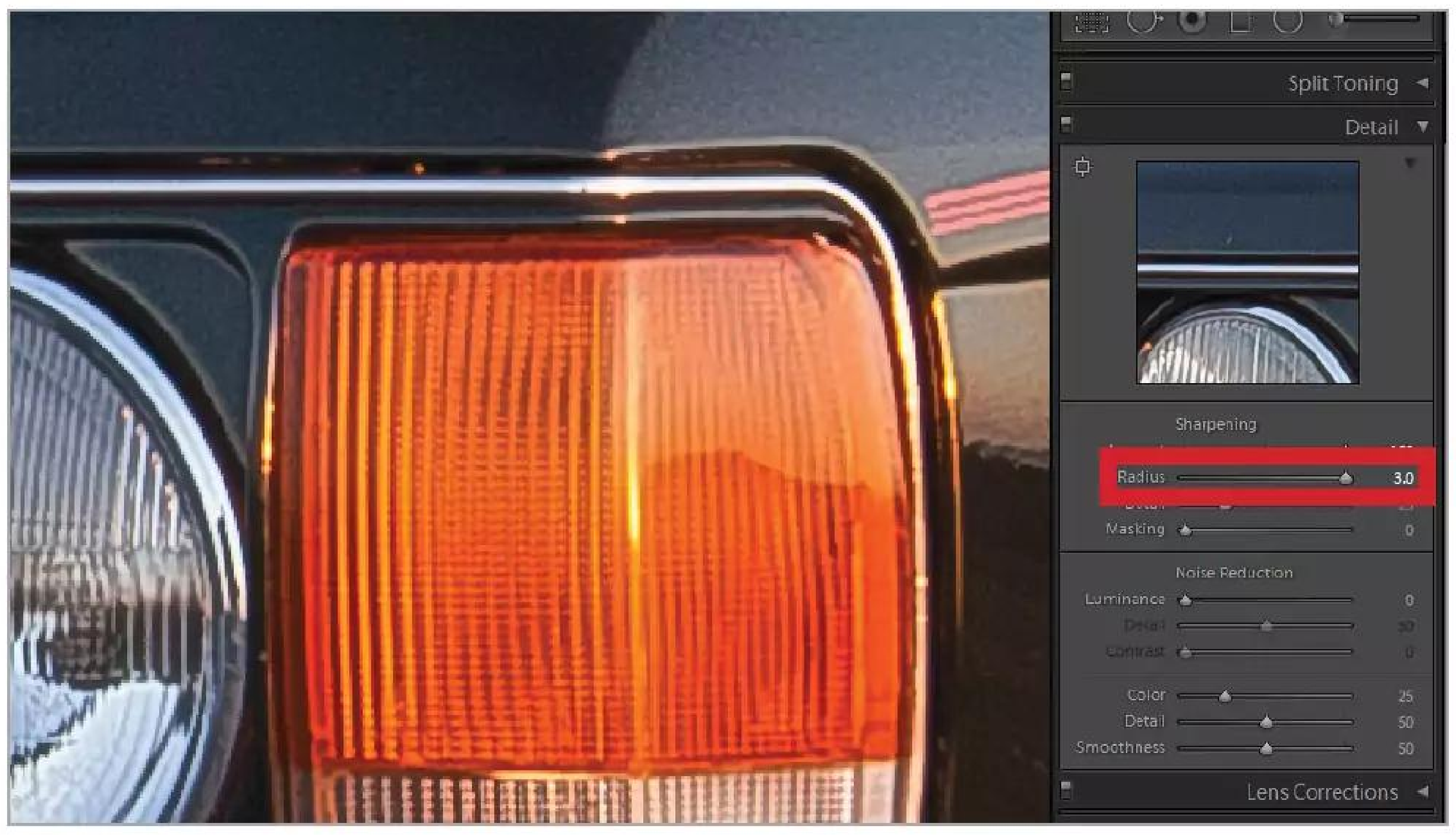
3 Many digital SLRs have something called a low-pass filter that slightly blurs the image to prevent Moiré effects. By default, Lightroom applies a small amount of sharpening to all images to counteract this filter. The standard setting is 25 with a radius of 1.0. If your DSLR doesn't have this filter you can set this to zero for maximum detail.


ISO 100
24 mm
f / 11
1/4 sec
Original + Smart Preview
Split Toning
Detail

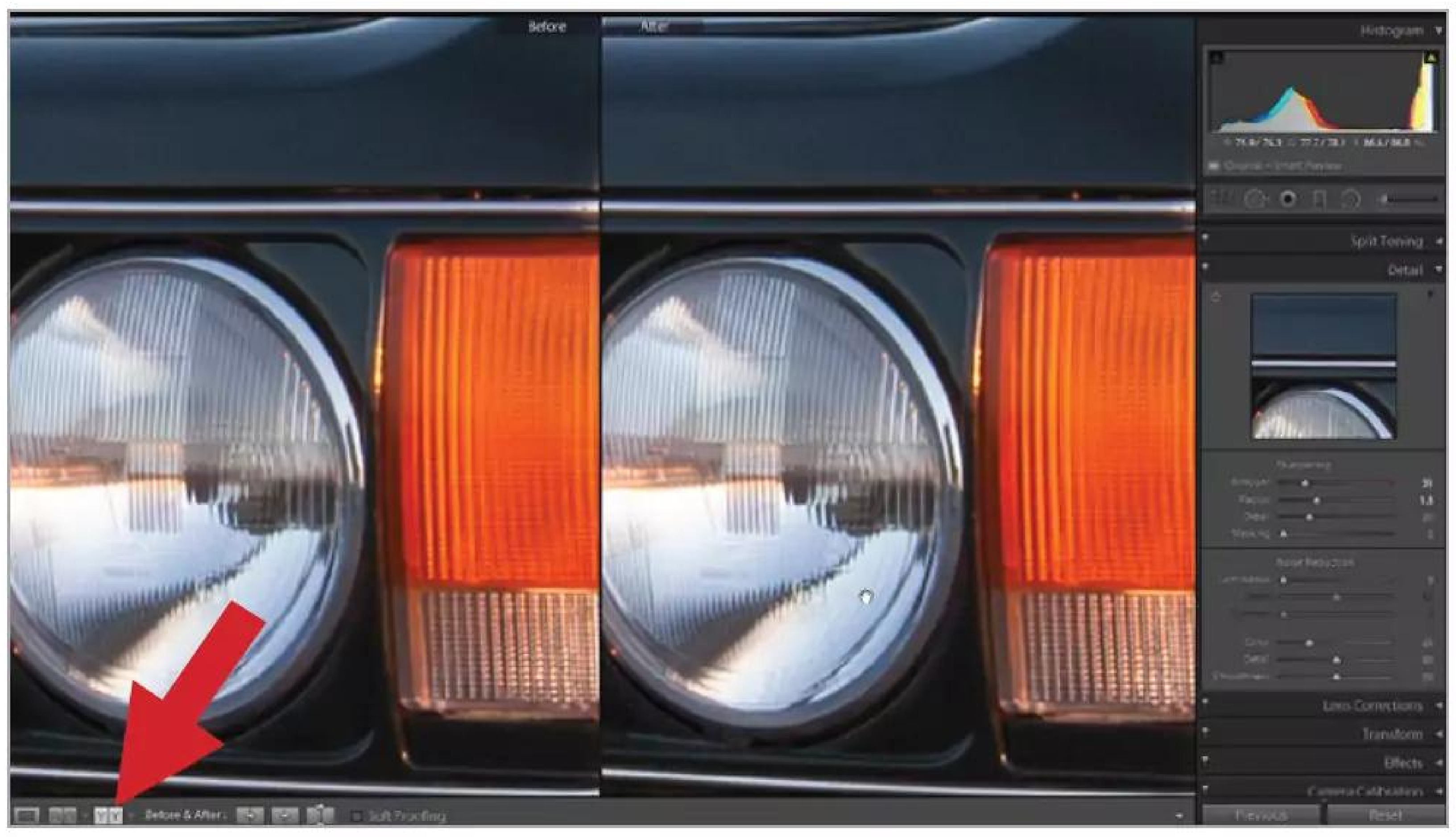
Amount 150
Detail 25
Masking 0

Noise Reduction
Luminance 0
Detail 50

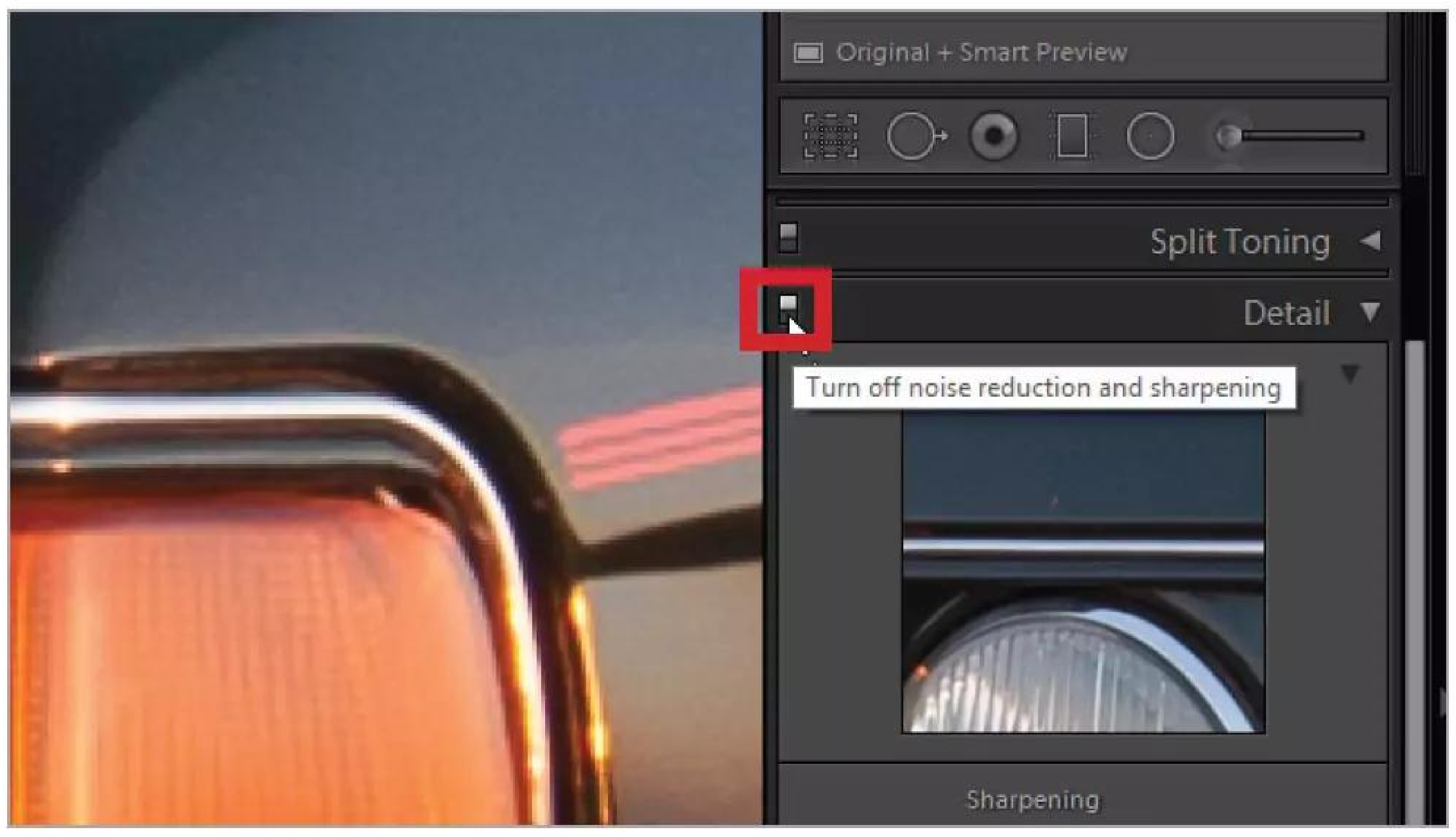
4 Like many adjustments, judging the correct level of sharpness is very subjective. To see what too much looks like, drag the Amount slider all the way to the right, to a value of 150. You can see that the high-contrast lines in the image now look harsh and jagged and the grain of the image has been emphasised, making it look noisy.


Split Toning
Detail
Sharpening
Radius 3.0
Masking 0
Noise Reduction
Luminance 0
Detail 50
Contrast 0
Color 25
Detail 50
Smoothness 50
Lens Corrections

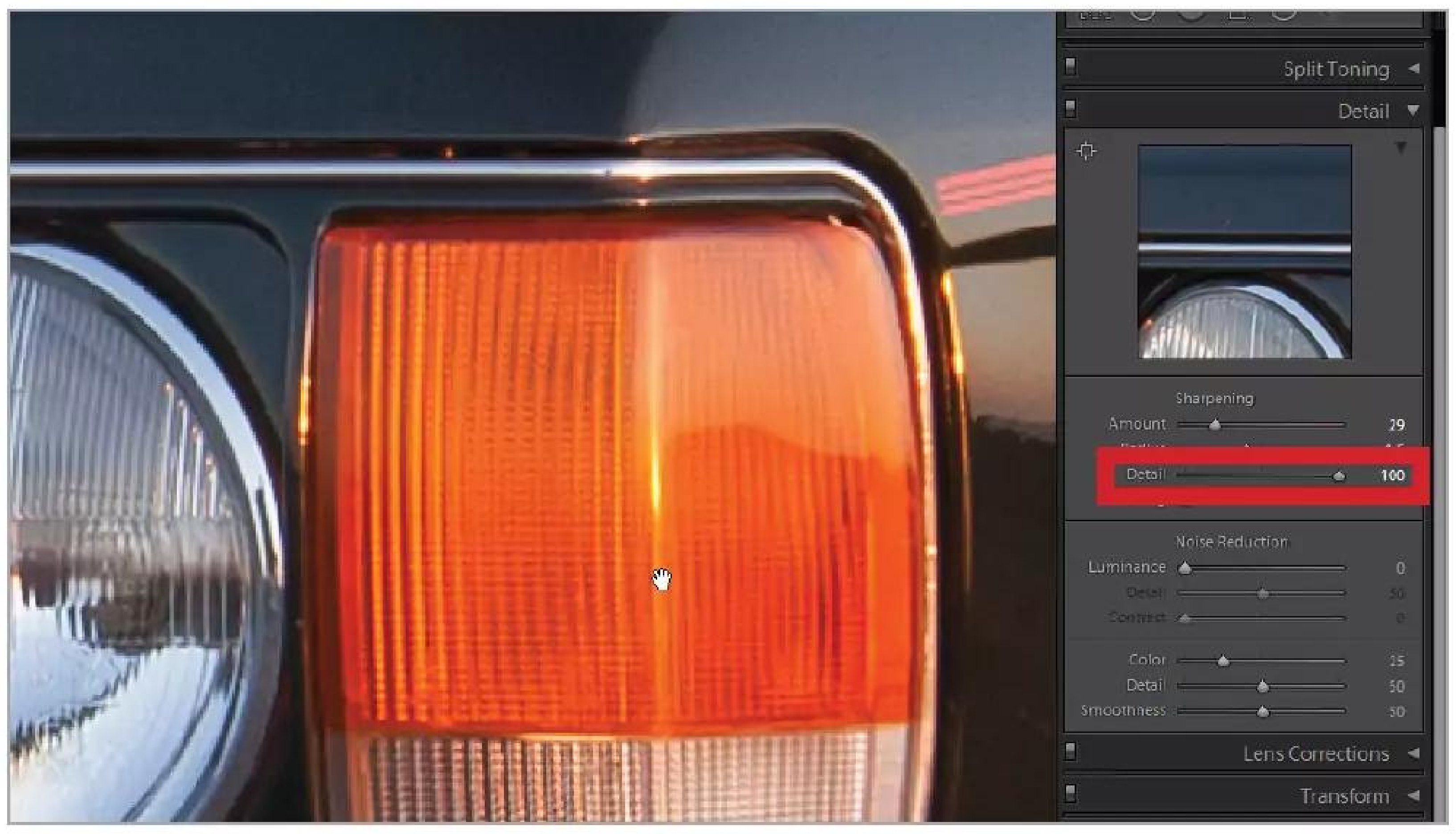
5 The Amount slider controls the degree by which the edge contrast is increased, while the Radius slider controls the distance from the edge that the contrast increase is applied. Keeping the Amount at 150, increase the Radius and watch the effect. Thick lines appear around the edge detail as the contrast area is increased.


Before
After
Histogram
Split Toning
Detail
Sharpening
Noise Reduction
Lens Corrections
Transform
Effects
Camera Calibration
Before & After:
Soft Proofing
Previous
Reset

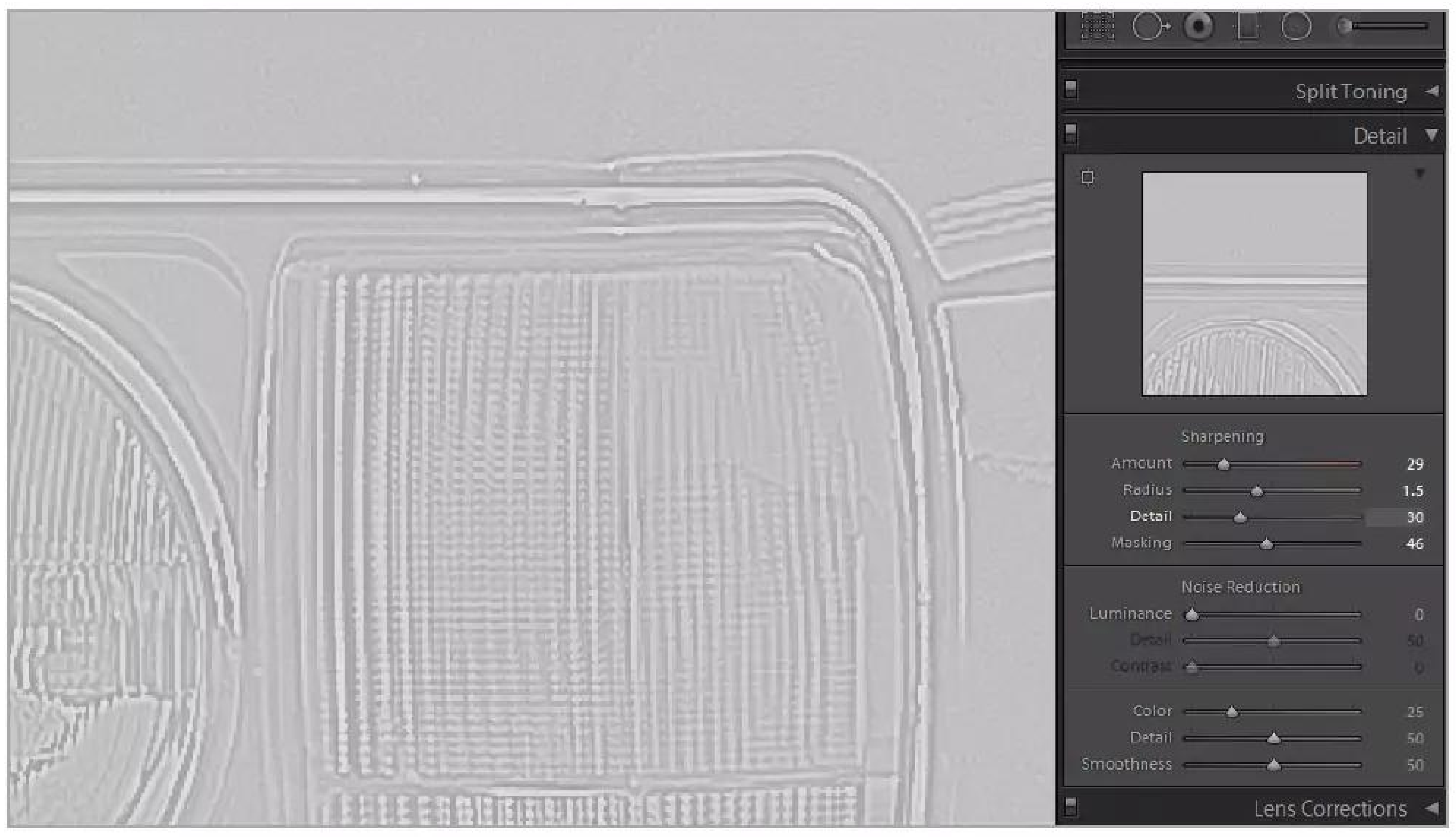
6 The best way to apply sharpening is to make use of the split-screen comparison feature, and to carefully adjust the sliders. Start by slightly increasing the radius to 1.5 and then move the Amount slider to see if it improves the appearance. For most photos shot on a DSLR with a good lens you won't need to apply much additional sharpening.


Original + Smart Preview
Split Toning
Detail
Turn off noise reduction and sharpening
Sharpening

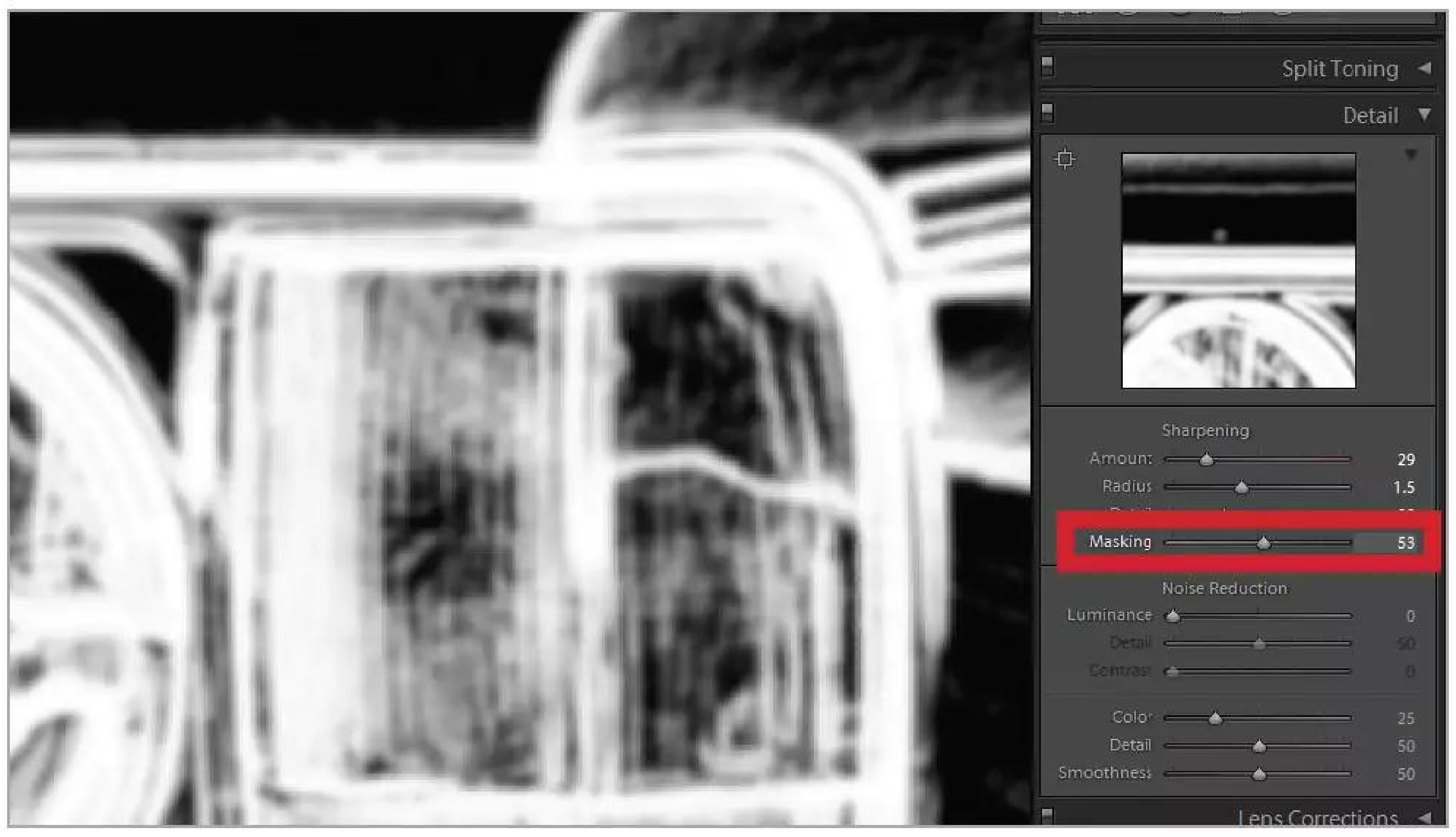
7 Another good way to compare the before-and-after effect of sharpening is to use the preview toggle switch in the top left of the Detail panel. All the Develop panels have this feature but it's most useful in this case. Click the switch on and off a few times to see the effect with and without sharpening or noise reduction applied.


Split Toning
Detail
Sharpening
Amount 29
Detail 100
Noise Reduction
Luminance 0
Detail 50
Contrast 0
Color 25
Detail 50
Smoothness 50
Lens Corrections
Transform

8 The third slider in the sharpening tab is Detail. Increasing sharpening can cause image noise to become more exaggerated, and the Detail slider lets you strike a balance between sharpened edges and visible noise. Try increasing the Detail slider all the way to 100 and back to zero to see the effect that this has on your image.


Split Toning
Detail
Sharpening
Amount 29
Radius 1.5
Detail 30
Masking 46
Noise Reduction
Luminance 0
Detail 50
Contrast 0
Color 25
Detail 50
Smoothness 50
Lens Corrections

9 There is another alternative to help you judge the effect of the sharpening that you're applying. If you hold down the left ALT key on your keyboard while adjusting the Amount slider, the image turns monochrome, whilst with the Radius and Detail sliders it shows just the edges that are affected. This special preview helps to show the effects more clearly.

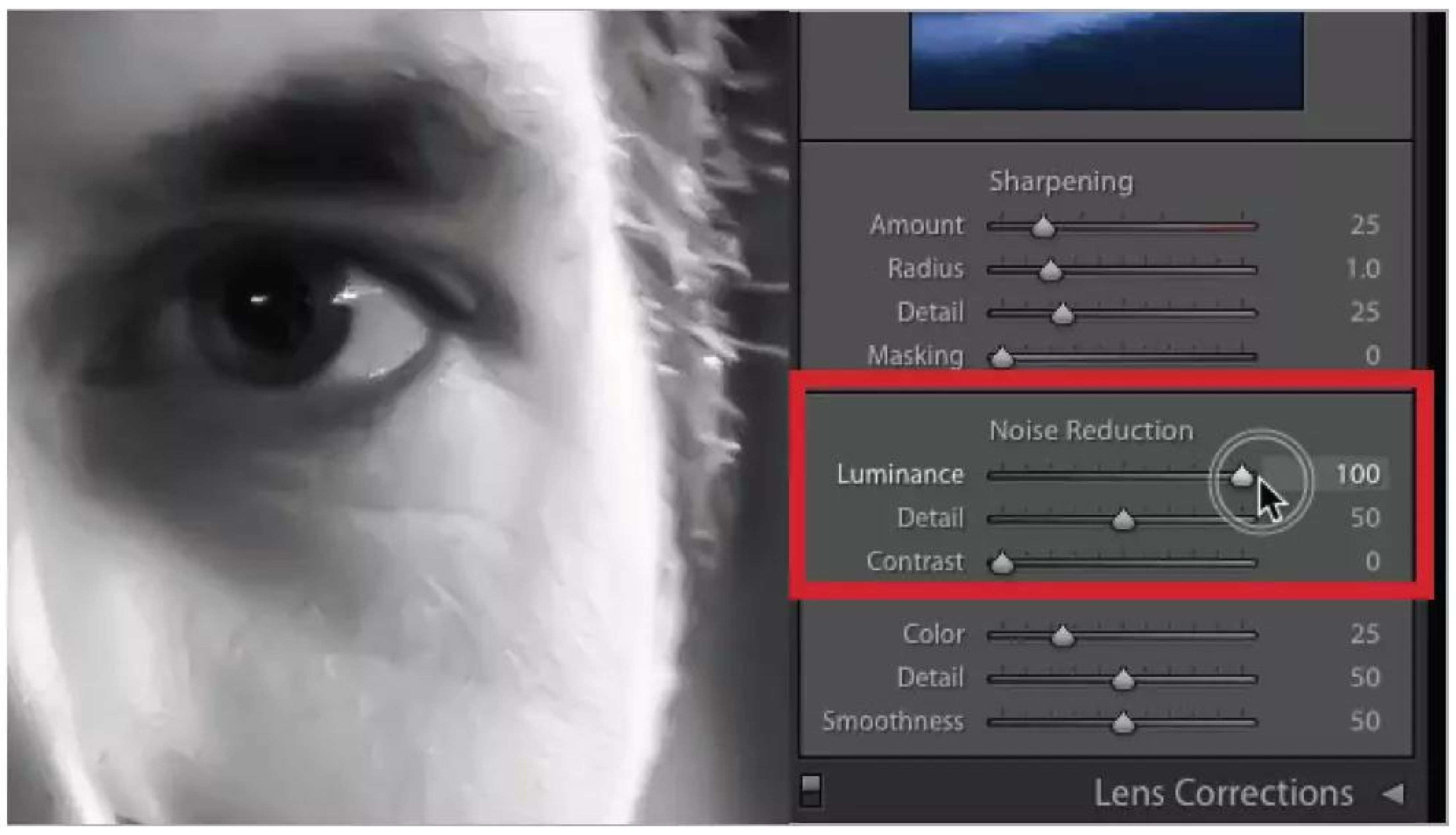

Split Toning
Detail
Sharpening
Amount 29
Radius 1.5
Masking 53
Noise Reduction
Luminance 0
Detail 50
Contrast 0
Color 25
Detail 50
Smoothness 50
Lens Corrections

10 The final slider is Masking. This removes the sharpening effect from some areas of the image. Again, hold down the left ALT key whilst moving the slider to see a monochrome preview. The effects of the other sliders will only be applied in the white areas of the image, so by adjusting the mask you can reduce the emphasis of unwanted effects.

Advanced Noise Reduction

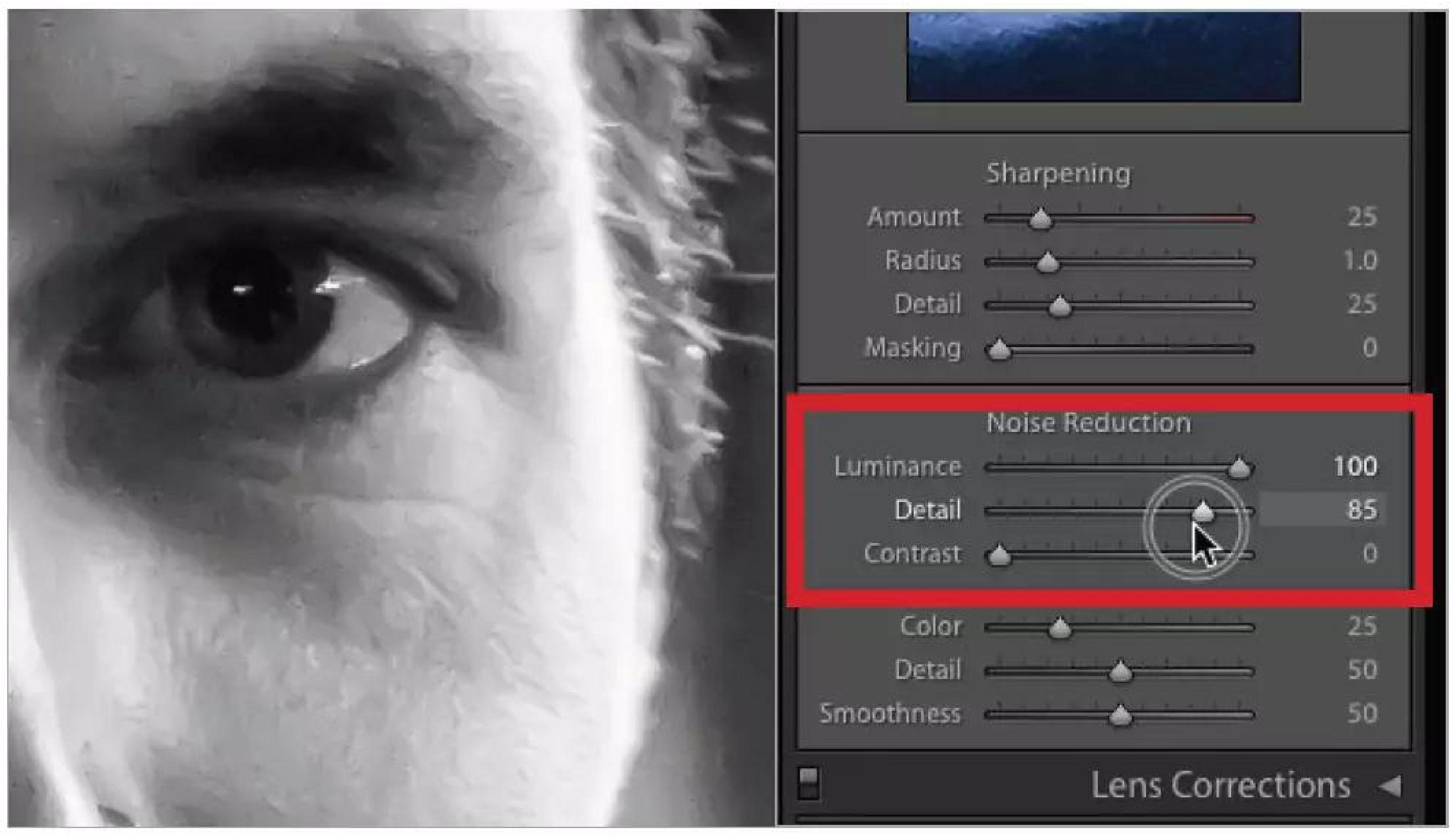
The latest full-frame digital SLRs feature great in-camera noise reduction and can comfortably shoot at up to 32,000 ISO with little visible noise, but not everyone can afford the latest cameras. Lightroom includes some advanced tools to reduce noise.

1 Image noise comes in two varieties: luminance noise, which is random variations in brightness, and colour noise, which as the name suggests is random variations in colour. Both are caused by amplified random signal noise from the camera's sensor when operating in low light conditions at high ISO settings.



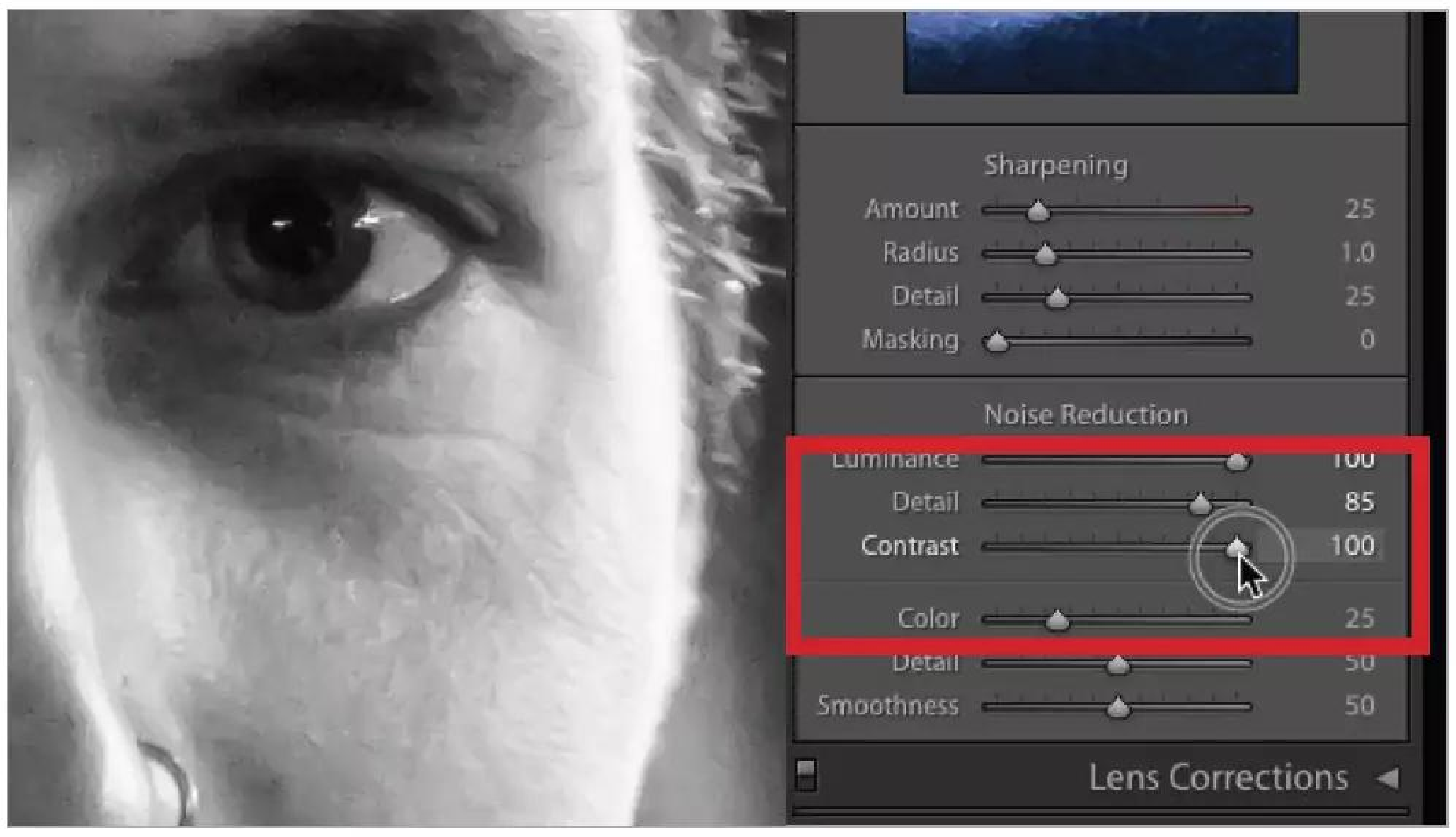
Sharpening
Amount 25
Radius 1.0
Detail 25
Masking 0
Noise Reduction
Luminance 100
Detail 50
Contrast 0
Color 25
Detail 50
Smoothness 50
Lens Corrections

2 To reduce luminance noise you can simply adjust the luminance slider but if you simultaneously hold down the left ALT key, the view in the image window will be turned monochrome; this will make it much easier to see the random light and dark pixels that make up the noise. Using the split-screen view helps to judge the comparison.



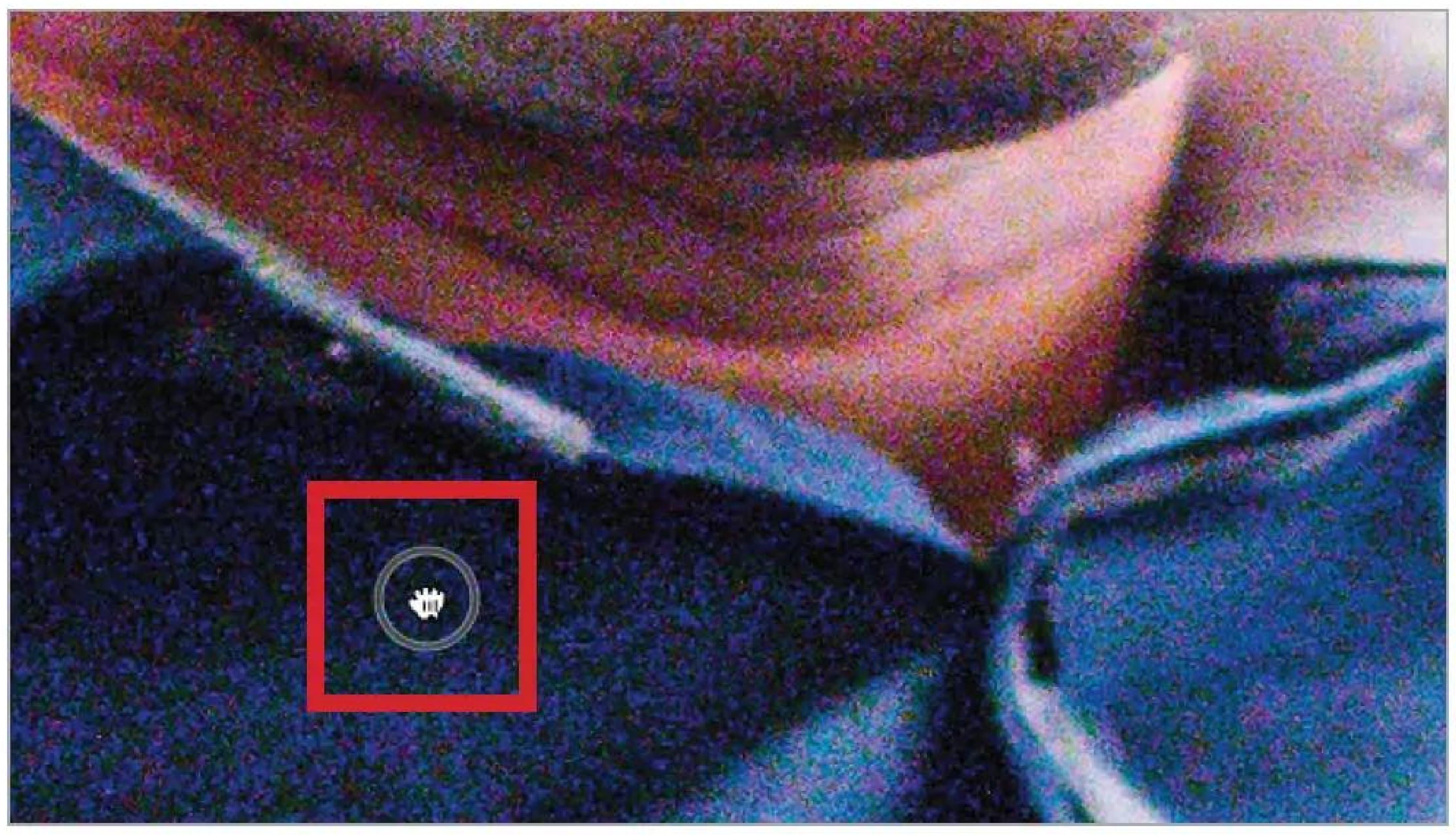
Sharpening
Amount 25
Radius 1.0
Detail 25
Masking 0
Noise Reduction
Luminance 100
Detail 85
Contrast 0
Color 25
Detail 50
Smoothness 50
Lens Corrections

3 Reducing noise inevitably means sacrificing some fine detail, since noise reduction works by averaging out pixels over a certain radius. You can counteract this to some extent by adjusting the Detail slider, which applies a sharpening effect. Again, holding down the left ALT key produces a monochrome preview that can help you to spot the changes.

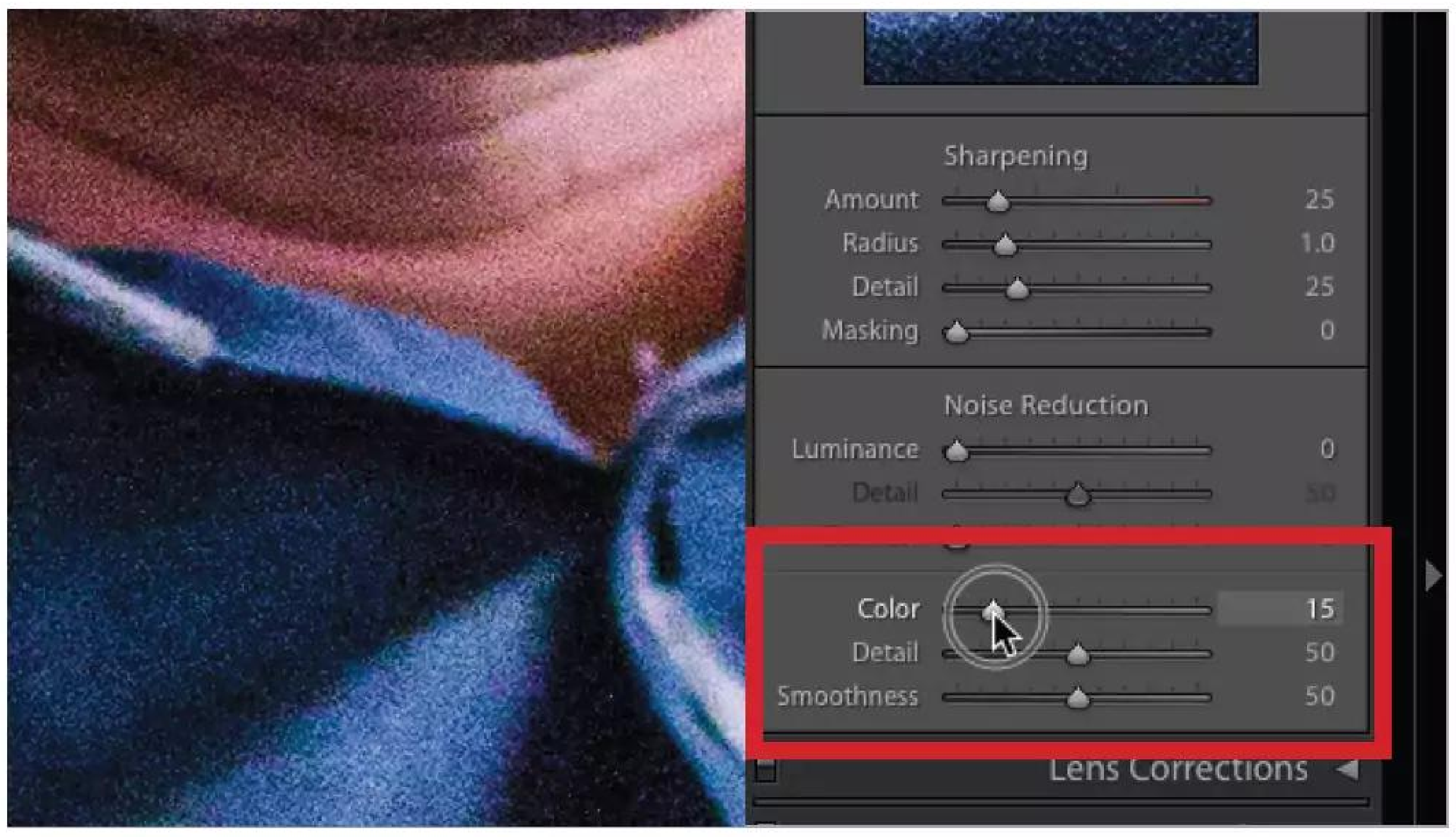


Sharpening
Amount 25
Radius 1.0
Detail 25
Masking 0
Noise Reduction
Luminance 100
Detail 85
Contrast 100
Color 25
Detail 50
Smoothness 50
Lens Corrections

4 To help restore some image definition after noise reduction, you can try boosting the contrast level by adjusting the Noise Reduction Contrast slider, although in many cases this will produce negligible difference. Holding down the left ALT key produces a monochrome preview that can help you to see the changes, however slight.



5 Colour noise is random variations in colour in darker areas of the image, caused by the sensor struggling in low light and the resulting signal being amplified by a higher ISO setting. Lightroom applies a colour noise reduction setting of 25 by default. With a very good camera it may be possible to reduce this setting and still have little image noise.



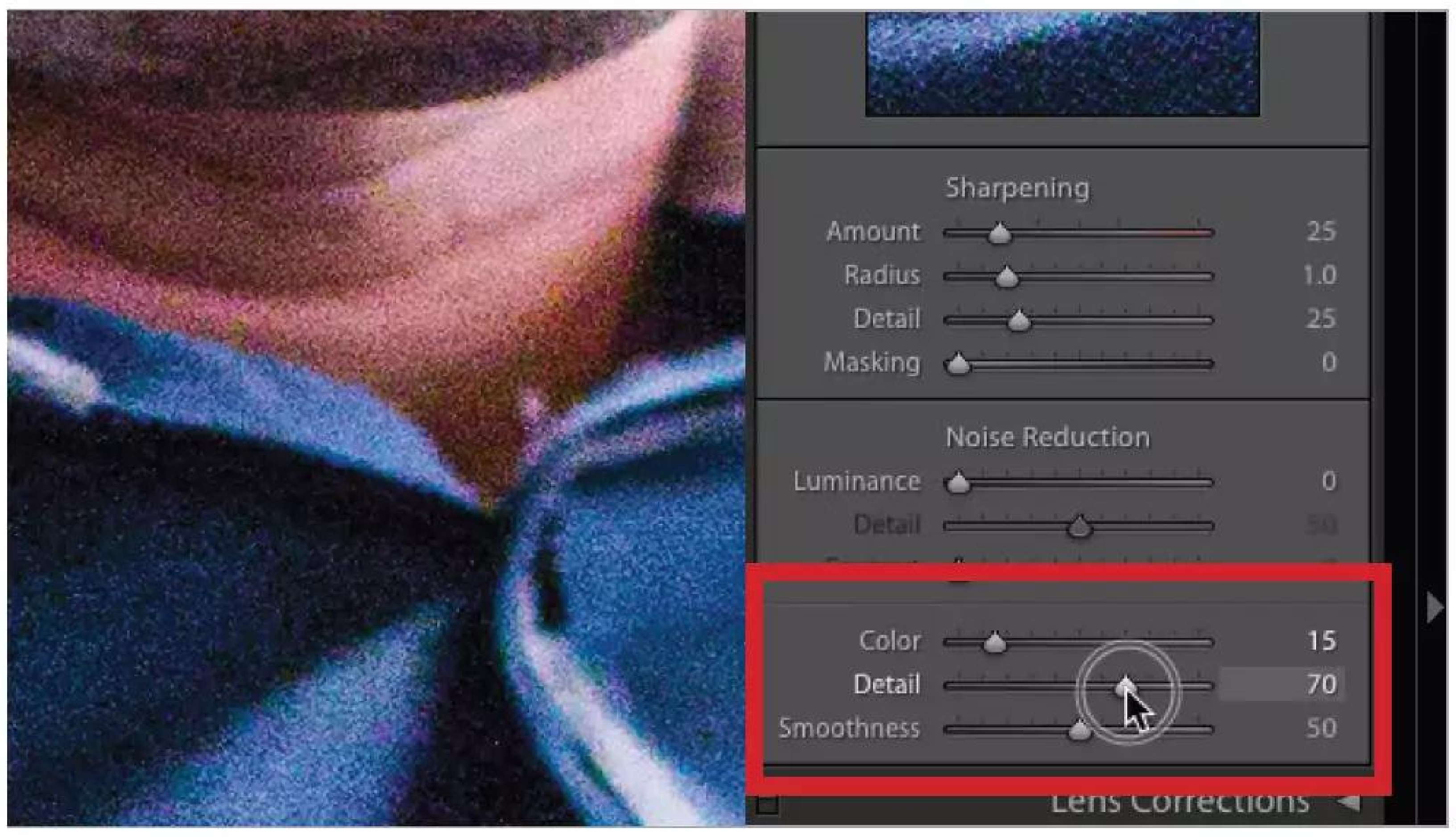
Sharpening
Amount 25
Radius 1.0
Detail 25
Masking 0

Noise Reduction
Luminance 0
Detail 50

Color 15
Detail 50
Smoothness 50

Lens Corrections

6 This image, shot on a Canon EOS 5D MkII, is one such example. The colour noise slider can be reduced to 15 from the default setting of 25; and there is still negligible colour noise visible in the image. Using the absolute minimum of noise reduction is a good idea, since it minimises the loss of detail caused by the reduction process.



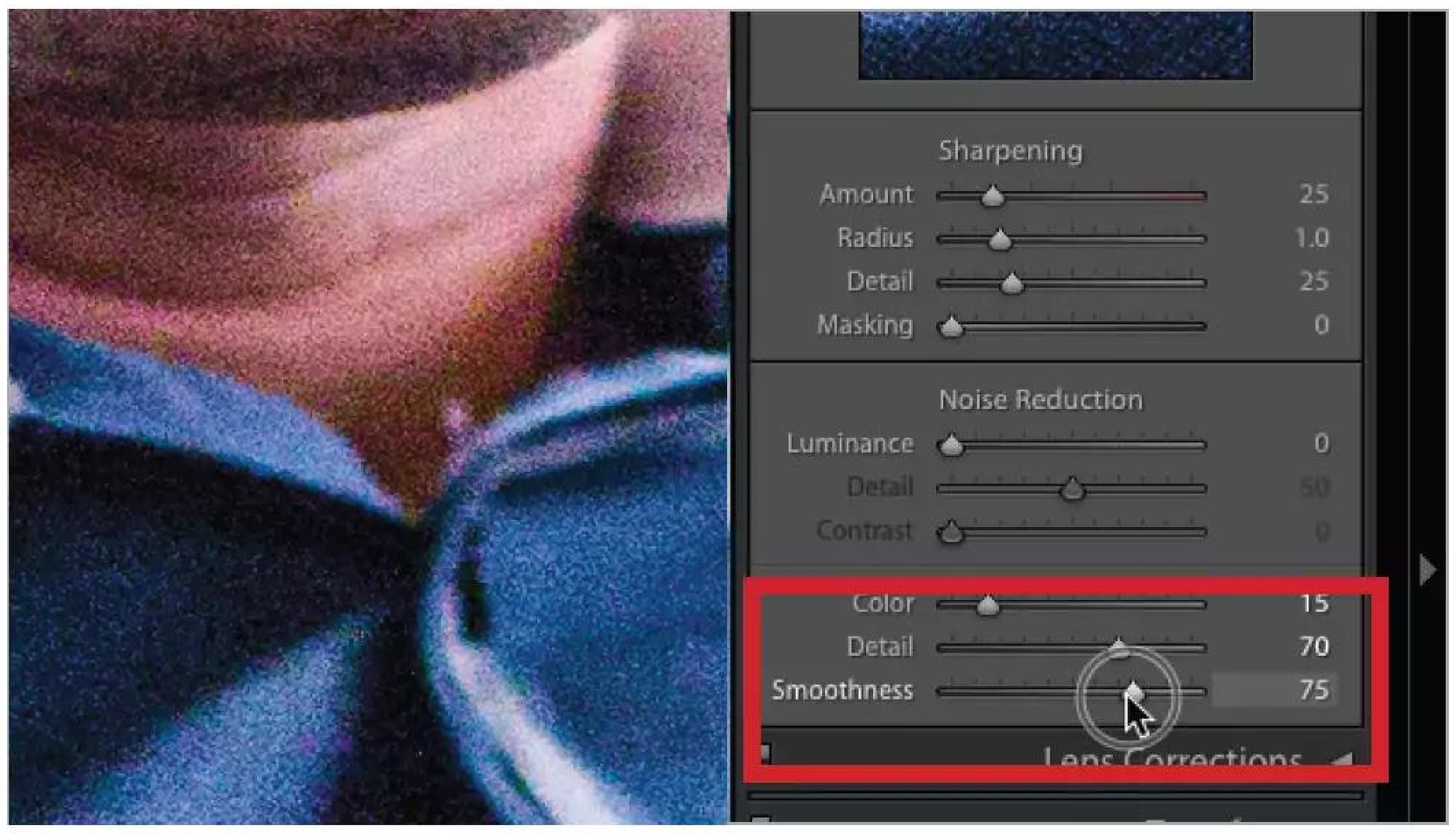
Sharpening
Amount 25
Radius 1.0
Detail 25
Masking 0

Noise Reduction
Luminance 0
Detail 50

Color 15
Detail 70
Smoothness 50

Lens Corrections

7 Reducing the amount of colour noise correction means that more detail can be preserved and you can take advantage of this by moving the detail slider to the right, in this case up to 70 from its default of 50. This slightly boosts the edge contrast, which can help with detail definition, but can result in the introduction of jagged edges.



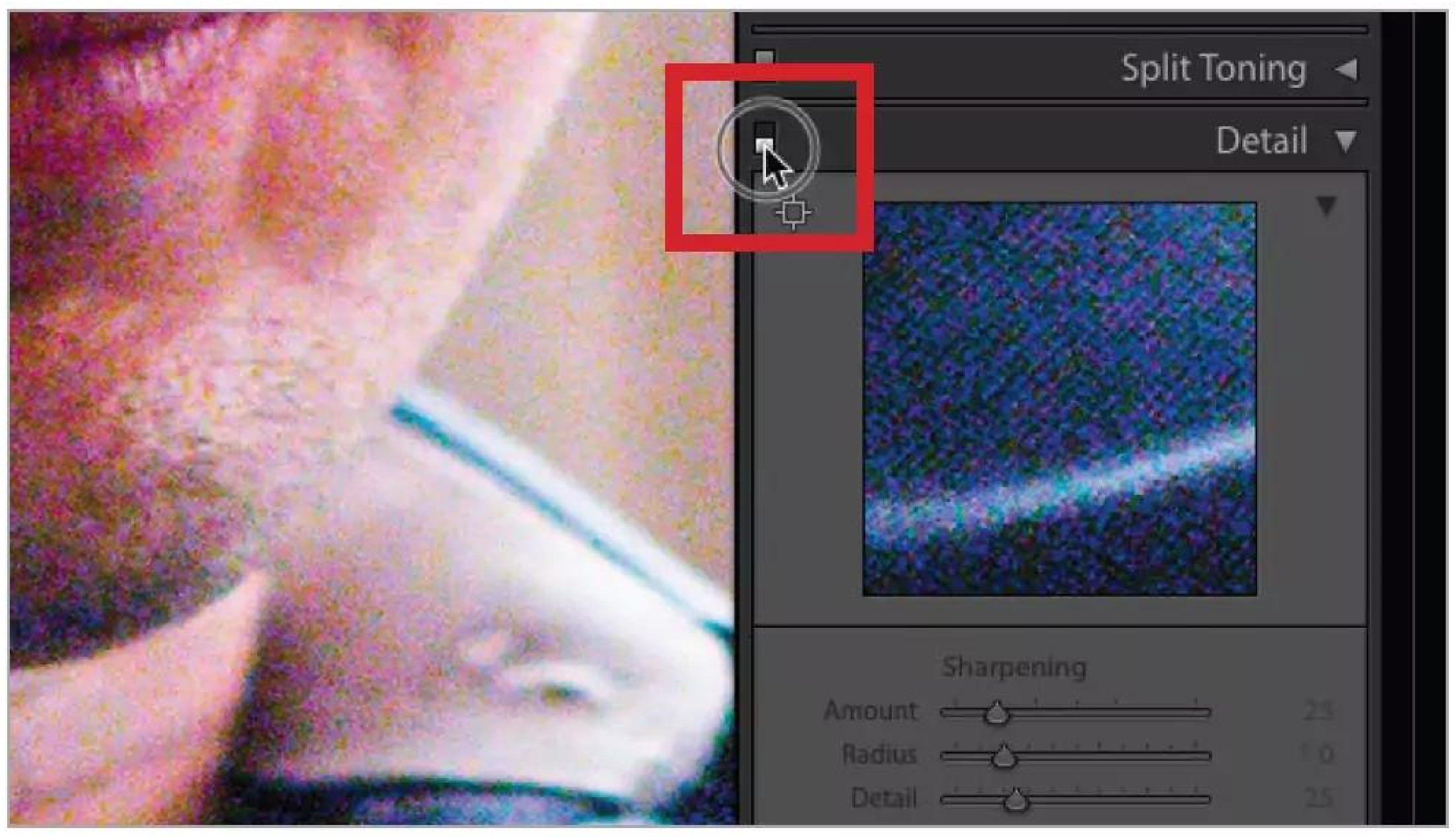
Sharpening
Amount 25
Radius 1.0
Detail 25
Masking 0

Noise Reduction
Luminance 0
Detail 50
Contrast 0

Color 15
Detail 70
Smoothness 75

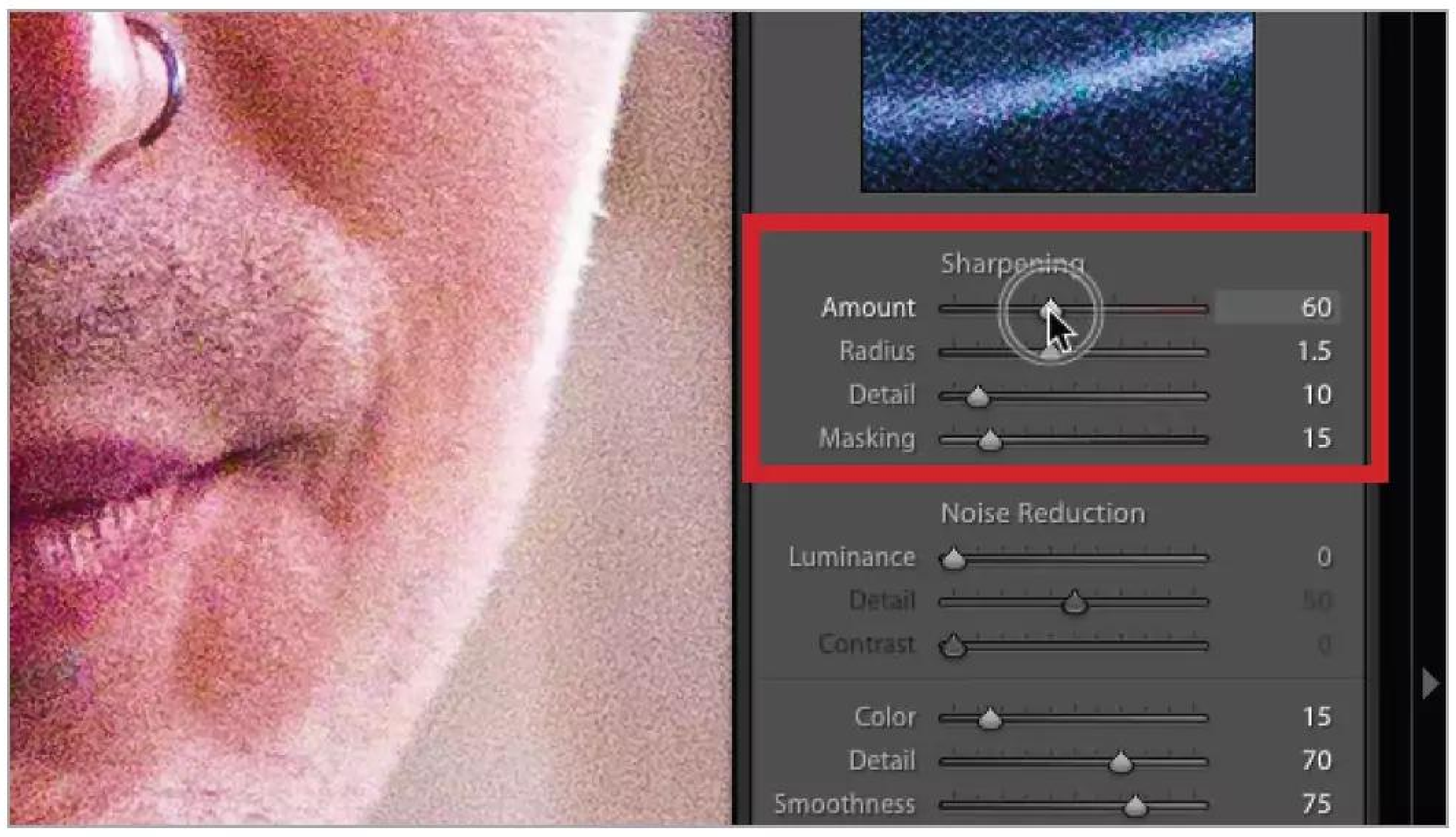
Lens Corrections

8 You can compensate for the jagged edges by adding some smoothing. Like the Detail slider, the Smoothness slider starts off with a mid-point default value of 50, so keeping a careful eye on the level of detail, move it up slightly until the jagged edges are reduced sufficiently. In this case we've increased it to 75, which is just right.



Sharpening
Amount 25
Radius 1.0
Detail 25

9 Once you've adjusted the noise reduction, one of the best ways to judge the results is to make use of the Detail panel preview toggle. You can find it in the top left corner of the Detail panel. If you click on it, it temporarily removes the effects of the sharpening and noise reduction adjustments. Click again to restore them.



Sharpening
Amount 60
Radius 1.5
Detail 10
Masking 15

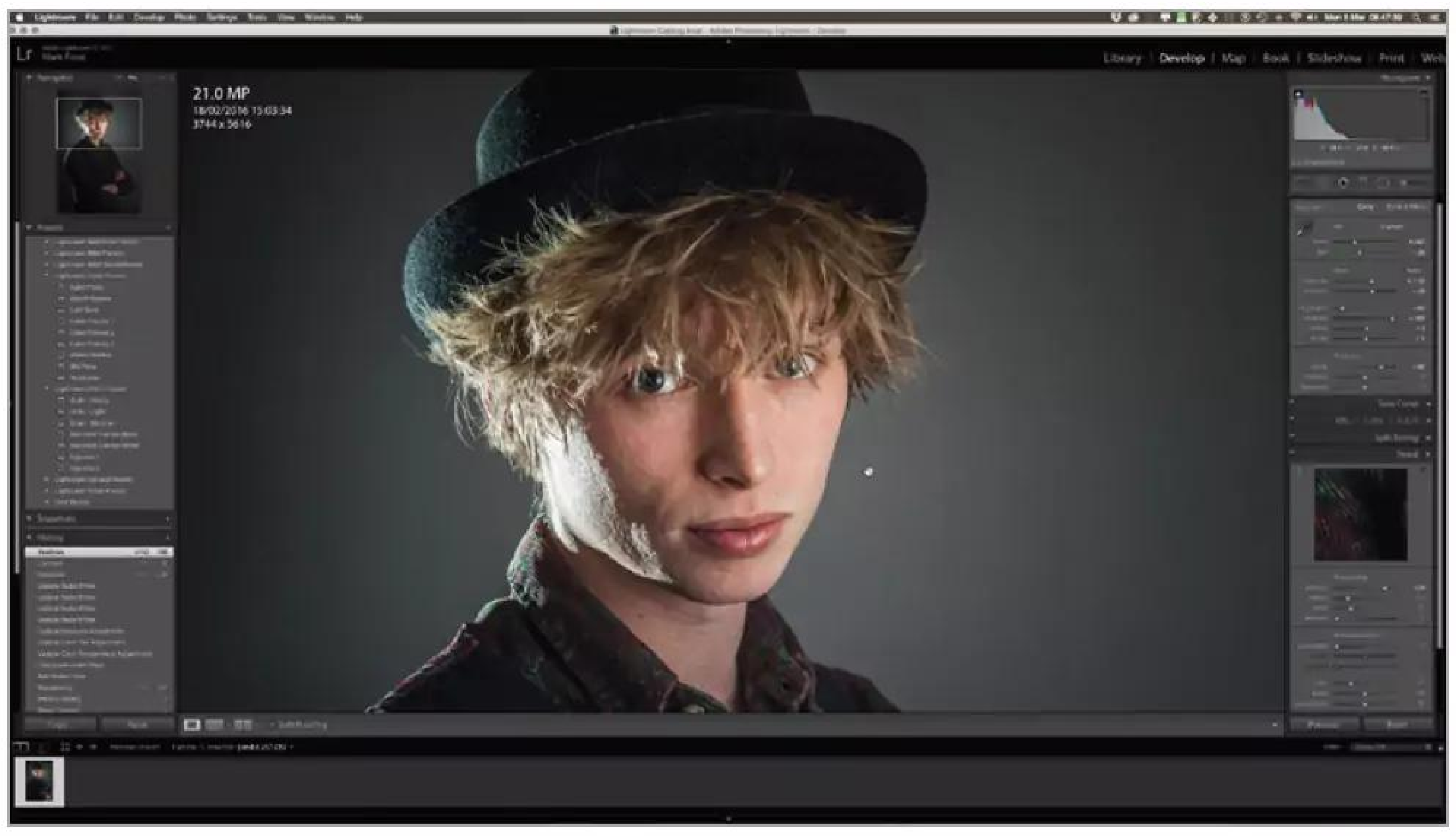
Noise Reduction
Luminance 0
Detail 50
Contrast 0

Color 15
Detail 70
Smoothness 75

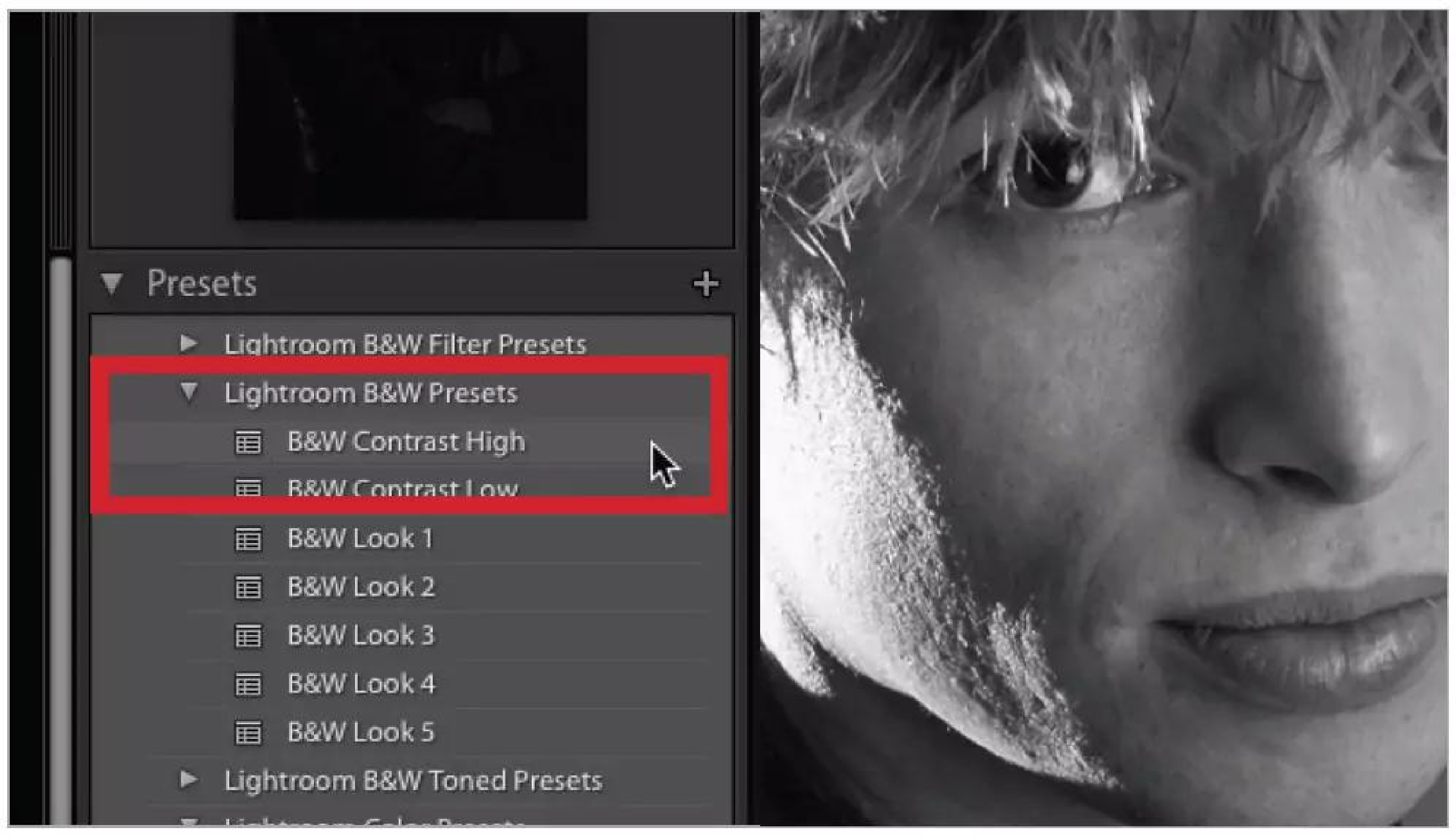
10 Once you've reduced the noise levels as far as possible, you can further enhance the image and attempt to recapture lost detail by applying the sharpening techniques that we covered on the previous tutorial. Make sure to make full use of the left-ALT monochrome previews and masking adjustment for maximum effect.

Adding the Effect of Film Grain

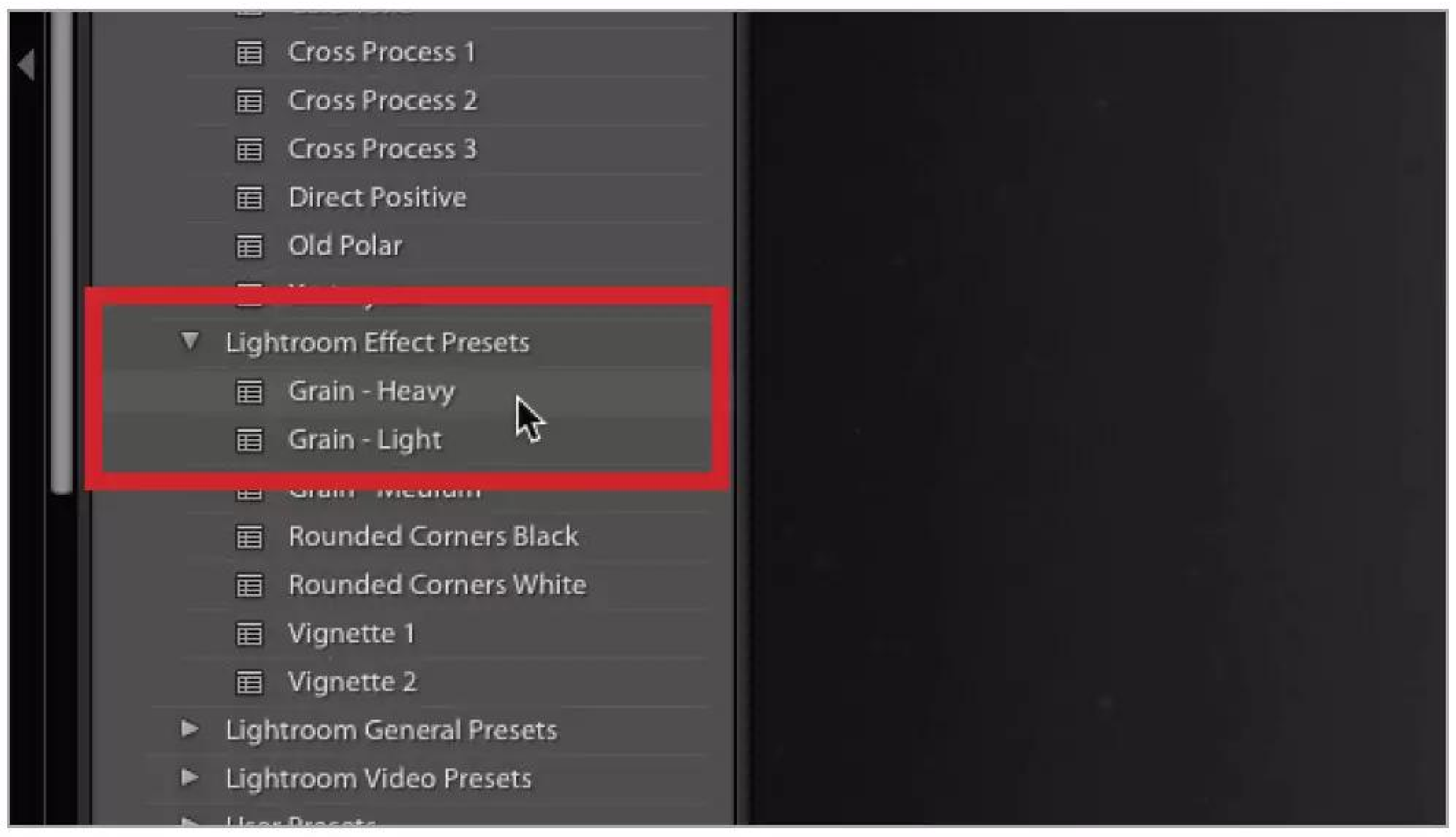
In traditional film photography, the tiny silver iodide crystals that form the image on the negative produce a granular effect on the finished print. Film grain is considered a beautiful effect and Lightroom can replicate film grain for your images.


21.0 MP
Library | Develop | Map | Book | Slideshow | Print | Web

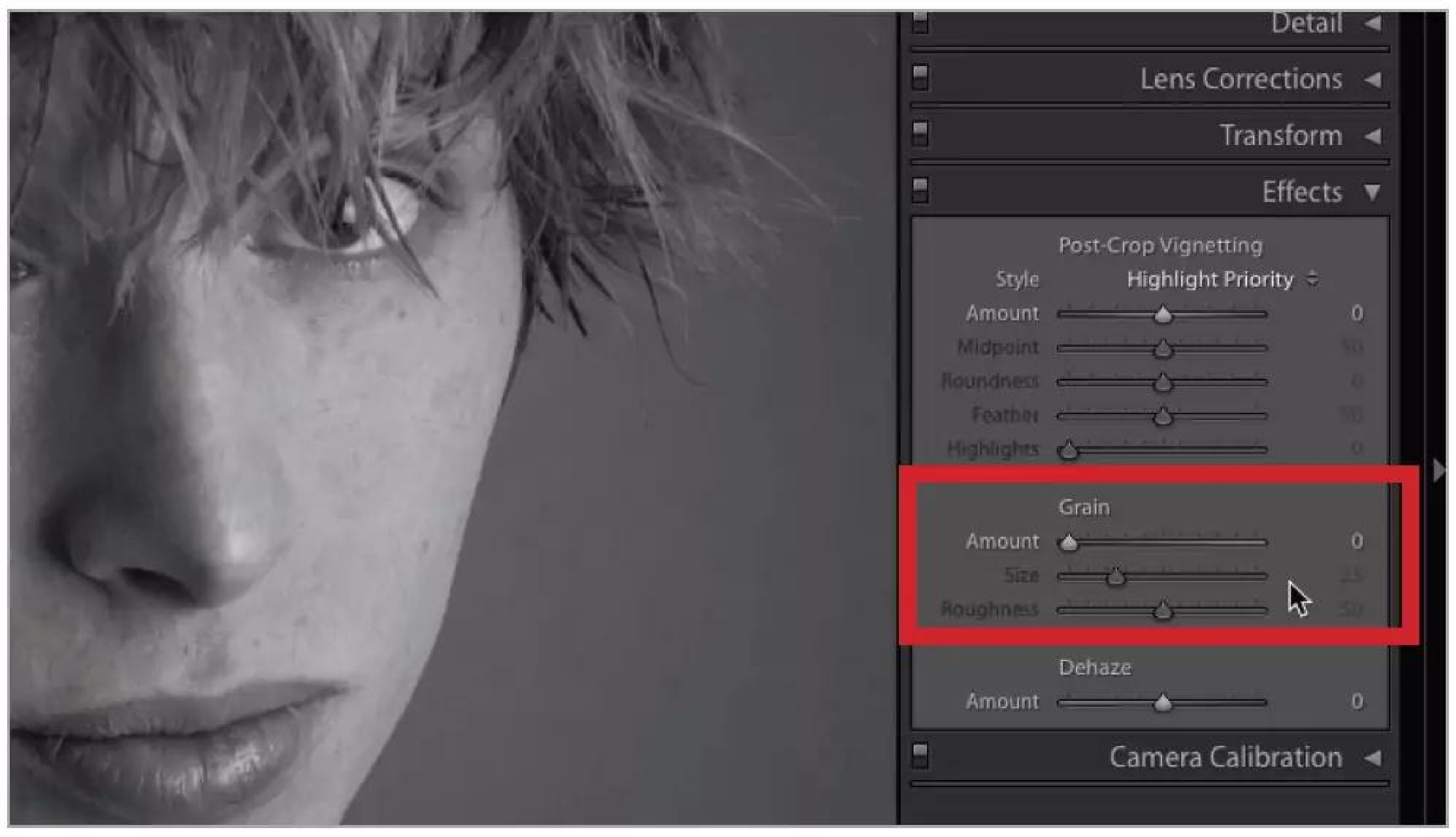
1 The key to creating an attractive film grain effect is starting off with a suitable image. It is most commonly seen in high contrast black and white images, so choose an image that will look good in monochrome, with plenty of deep blacks and bright highlights. This detail shot of local musician Oli Syrett should do nicely.


Presets
Lightroom B&W Filter Presets
Lightroom B&W Presets
B&W Contrast High
B&W Contrast Low
B&W Look 1
B&W Look 2
B&W Look 3
B&W Look 4
B&W Look 5
Lightroom B&W Toned Presets

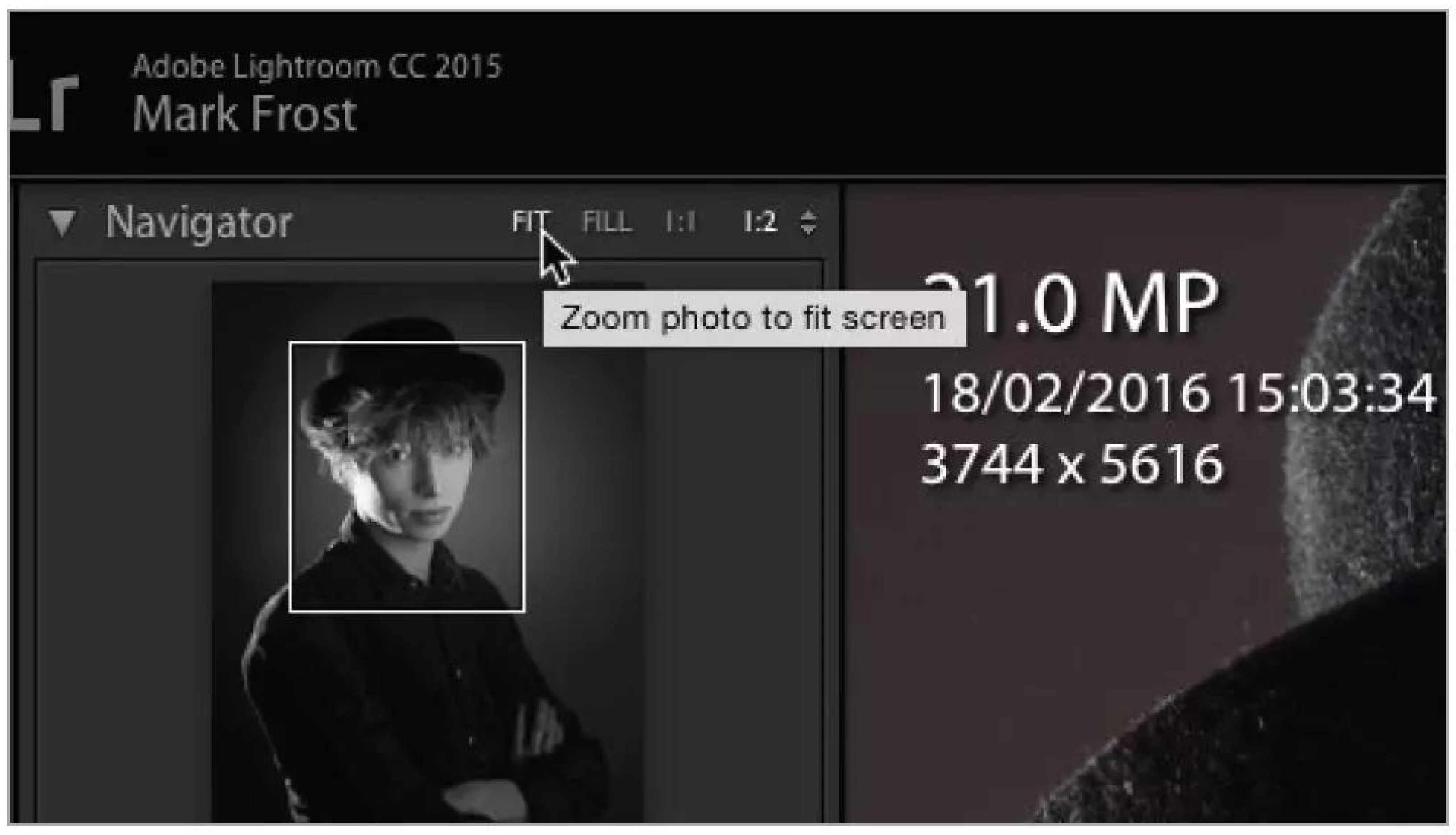
2 The first thing we need to do is to turn the colour image into monochrome, while maintaining its high contrast appearance. The quickest and easiest way to do this is by using one of Lightroom's black and white presets. We'll use the standard B&W High Contrast preset, which is just about perfect for this particular image.


Cross Process 1
Cross Process 2
Cross Process 3
Direct Positive
Old Polar
Lightroom Effect Presets
Grain - Heavy
Grain - Light
Rounded Corners Black
Rounded Corners White
Vignette 1
Vignette 2
Lightroom General Presets
Lightroom Video Presets

3 If you're in a hurry then there are presets available for adding film grain too, which can be found in the Lightroom Effects Presets list. The Grain Heavy preset does look particularly good on this image. However, for this tutorial we want to find out how to add grain manually, so let's ignore the preset and take a look at the grain controls.

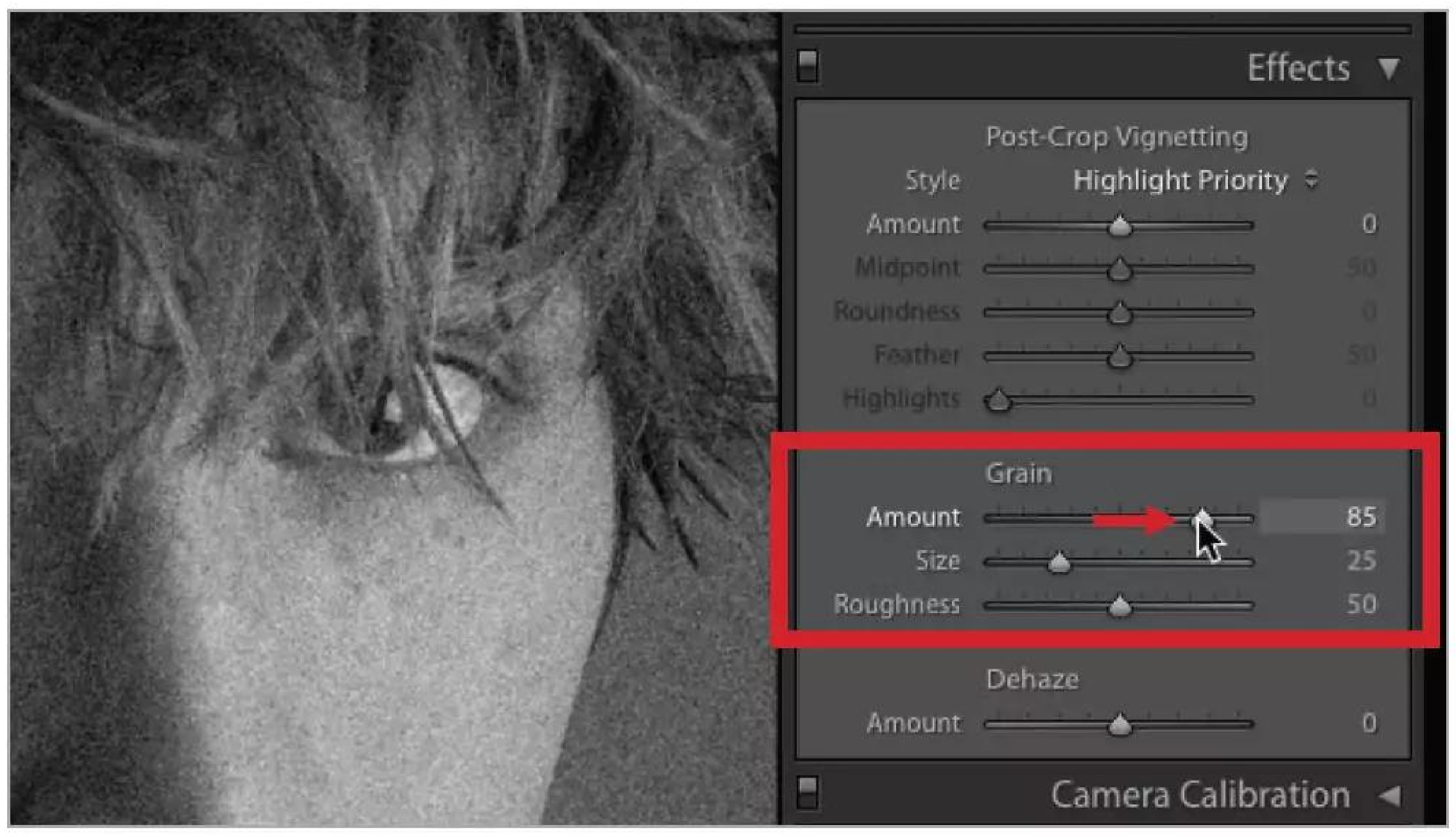

Detail
Lens Corrections
Transform
Effects
Post-Crop Vignetting
Style
Highlight Priority
Amount
0
Midpoint
50
Roundness
0
Feather
50
Highlights
0
Grain
Amount
0
Size
25
Roughness
50
Dehaze
Amount
0
Camera Calibration

4 You can find the Grain controls in the Effects panel, near the bottom of the right-hand sidebar in the Develop module, along with Post-Crop Vignetting and Dehaze. It's a simple panel, with just three sliders controlling the amount of grain, the grain size and the grain roughness. When the amount slider is at zero the others are greyed out.


Adobe Lightroom CC 2015
Mark Frost
Navigator
FIT FILL 1:1 1:2
Zoom photo to fit screen

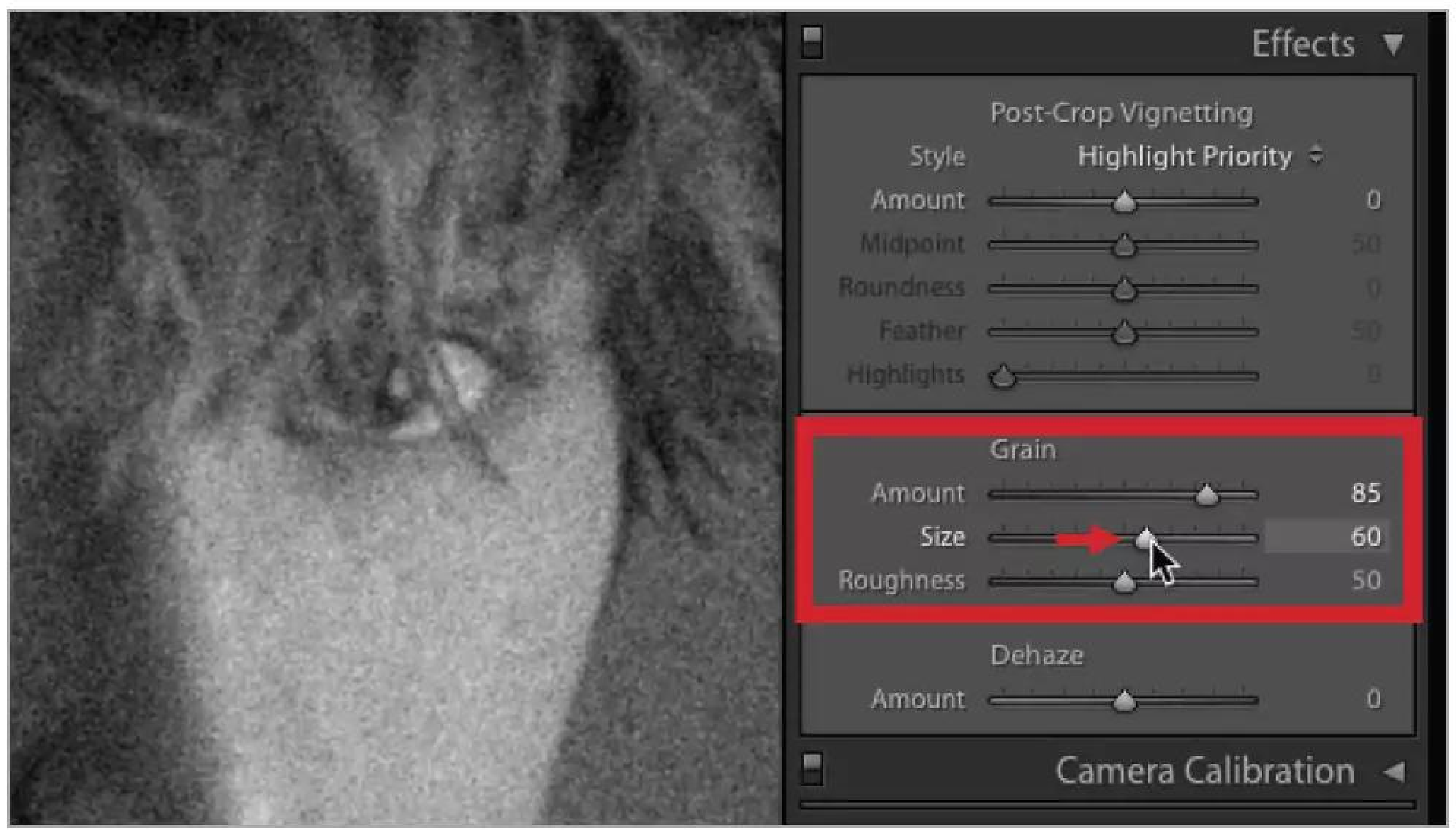
21.0 MP
18/02/2016 15:03:34
3744 x 5616

5 Since we're interested in the aesthetic effect of grain over the whole image rather than any close-in detail, this is one occasion when zooming in to the image would be counterproductive. The best view to judge the results is the whole-image Loupe view, so in the navigator panel, click on Fit, to view the entire photograph in one screen.


Effects
Post-Crop Vignetting
Dehaze
Camera Calibration

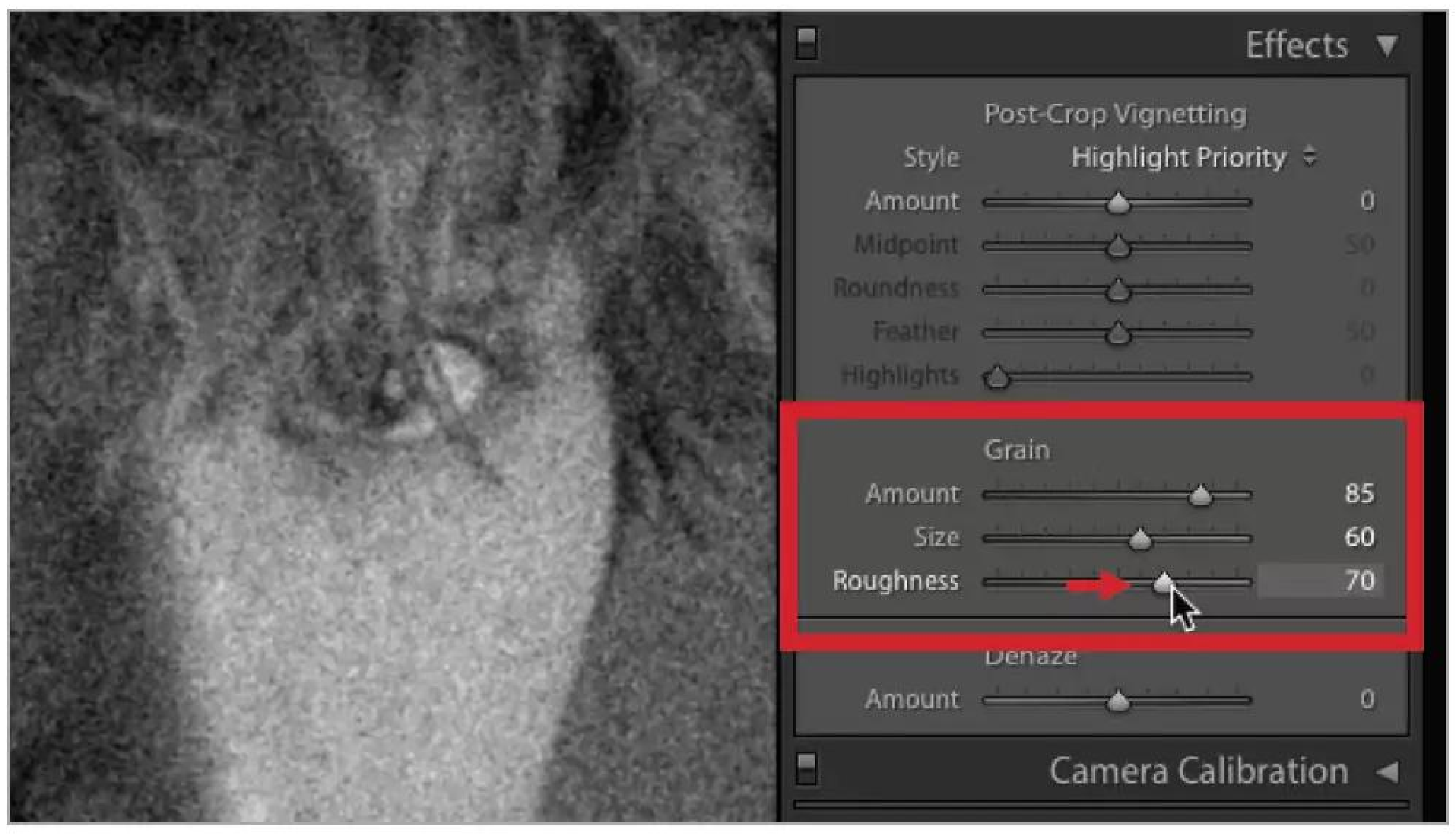
Style: Highlight Priority
Amount 0
Midpoint 50
Roundness 0
Feather 50
Highlights 0
Grain
Amount 85
Size 25
Roughness 50
Dehaze Amount 0

6 The effect we're going for is a high-contrast, high-grain image, mimicking the appearance of a print made from push-processed high-speed black and white film such as Ilford HP5+. Start with a relatively high value for the grain amount and push the slider up to 85; immediately you can see the grain effect on the image.


Effects
Post-Crop Vignetting
Dehaze
Camera Calibration

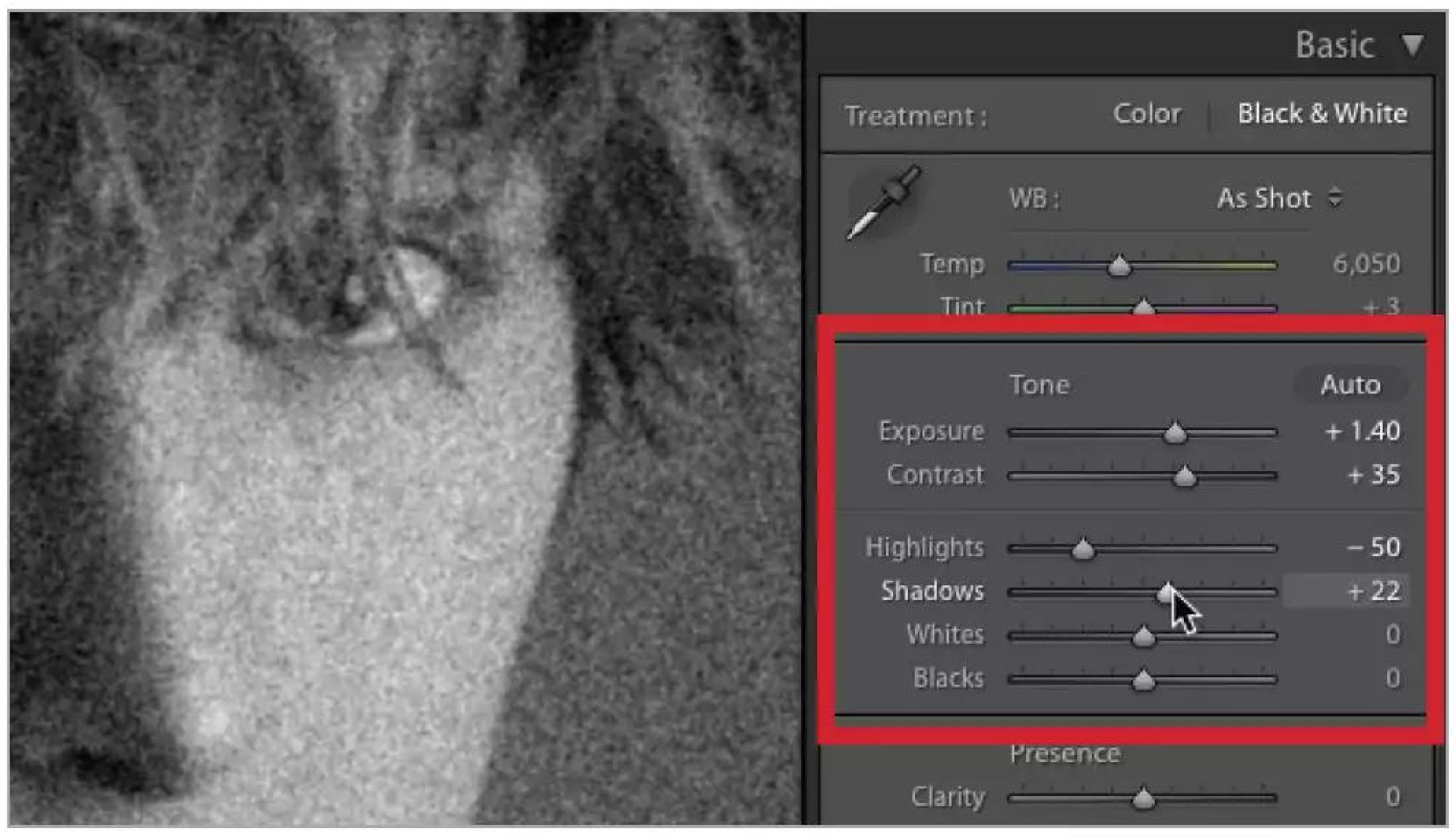
Style: Highlight Priority
Amount 0
Midpoint 50
Roundness 0
Feather 50
Highlights 0
Grain
Amount 85
Size 60
Roughness 50
Dehaze Amount 0

7 One of the characteristics of push-processed film is that the silver grains are very large, which is what gives prints made from such film their distinctive appearance. The default value for the Size slider is 25, so increase that by moving the Size slider up to 60; you can see that the grain takes on a much stronger appearance.


Effects
Post-Crop Vignetting
Dehaze
Camera Calibration

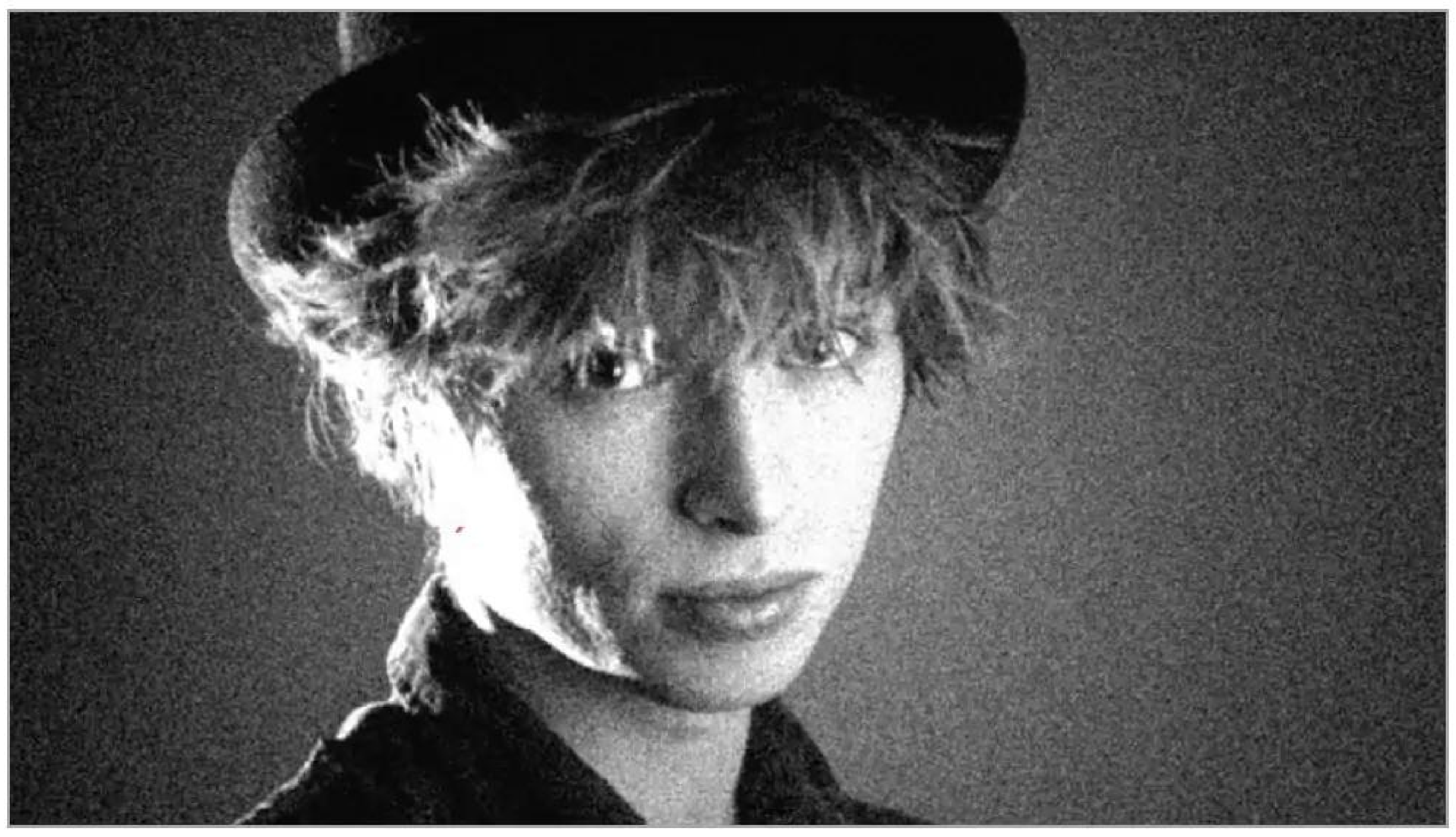
Style: Highlight Priority
Amount 0
Midpoint 50
Roundness 0
Feather 50
Highlights 0
Grain
Amount 85
Size 60
Roughness 70
Dehaze Amount 0

8 Grain smoothness is the key to mimicking particular types or brands of film. For example, Kodak TMAX 400 film has a very smooth grain structure ideal for portraits, but the one you're trying to replicate is Ilford HP5+, which has a rougher grain structure. Move the Roughness slider up to 70 from its default setting of 50.


Basic
Treatment: Color Black & White
Tone Auto
Presence

WB: As Shot
Temp 6,050
Tint + 3
Exposure + 1.40
Contrast + 35
Highlights − 50
Shadows + 22
Whites 0
Blacks 0
Clarity 0

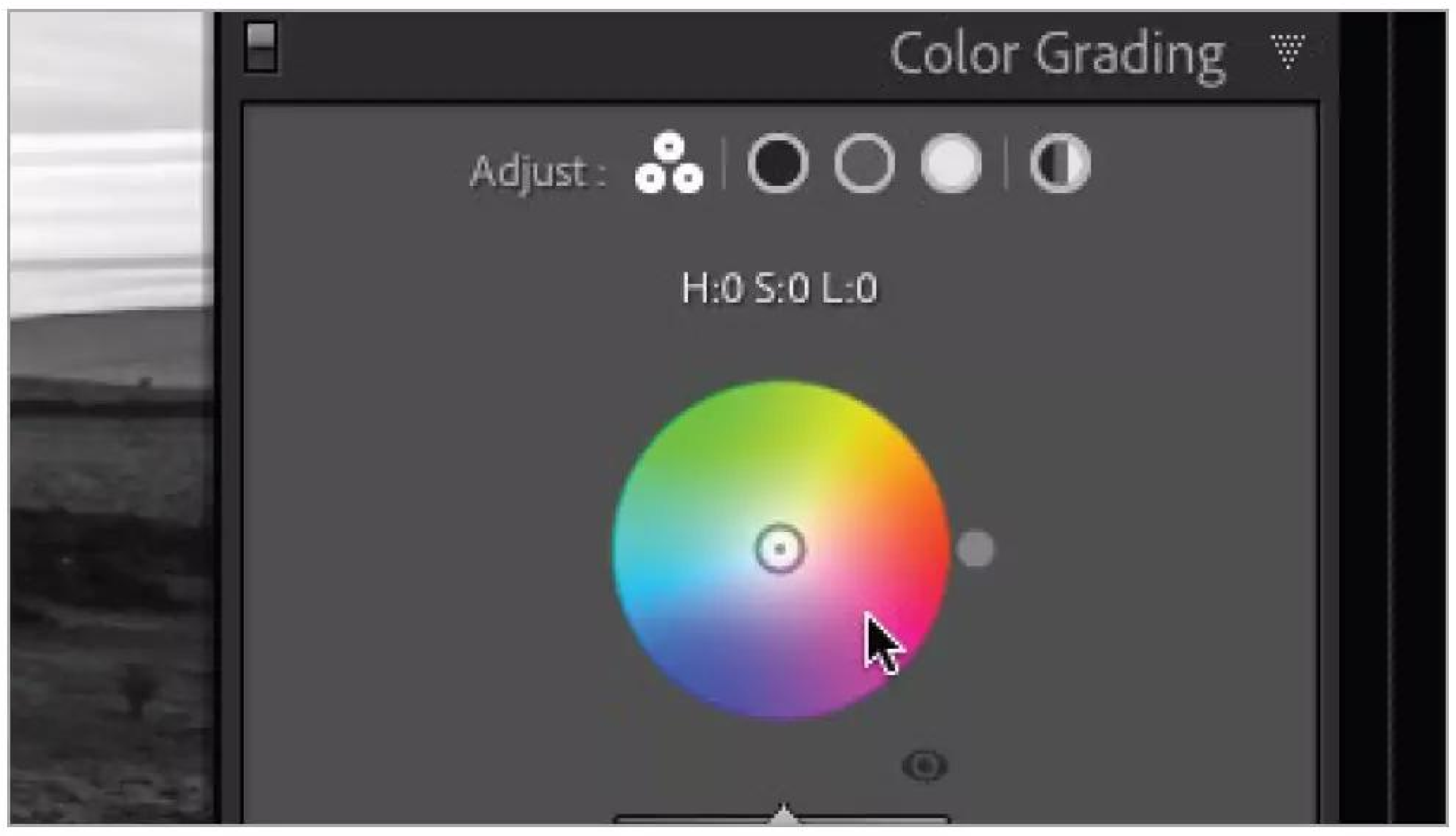
9 You should have the film grain looking almost perfect. All you need to do now is make a few adjustments to the tonal balance of the image to improve the contrast and exposure. If you move over the Basic panel, you can tweak the tone control sliders to boost the highlights slightly and recover some of the lost shadow detail.



10 The finished image has all the characteristics of a high contrast high ISO push-processed black and white photograph. When printed out, it would take a trained eye to detect the difference from a scanned film negative. You can try the same controls with low contrast shots too, for that real vintage photojournalism look.

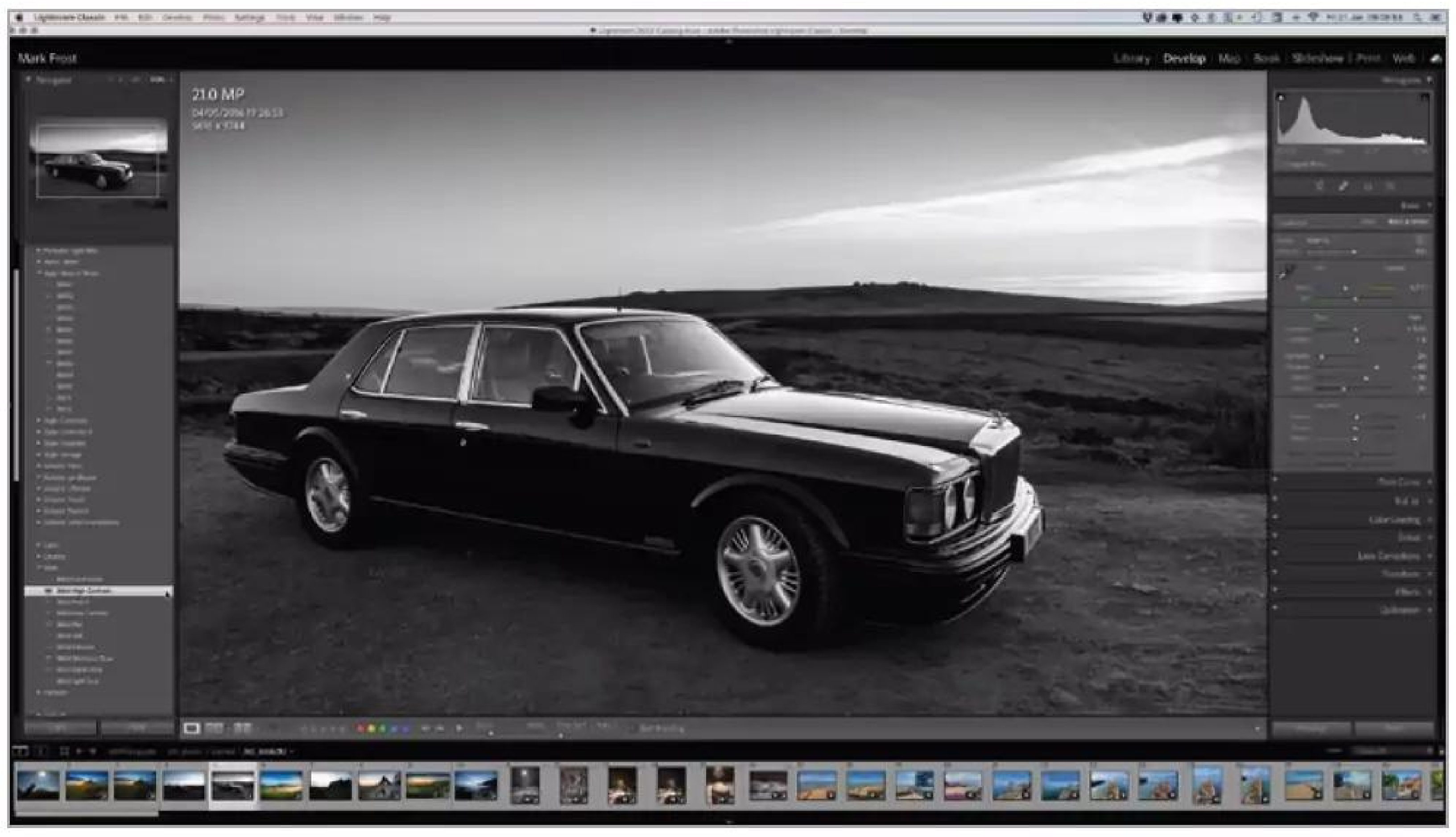
Colour Grading Adjustments

Many of Lightroom's photo enhancement tools replicate the effects that can be achieved in traditional darkroom processing. Split Tone processing is another such feature; it's a method of adding different tones to both the highlights and the shadows of an image.

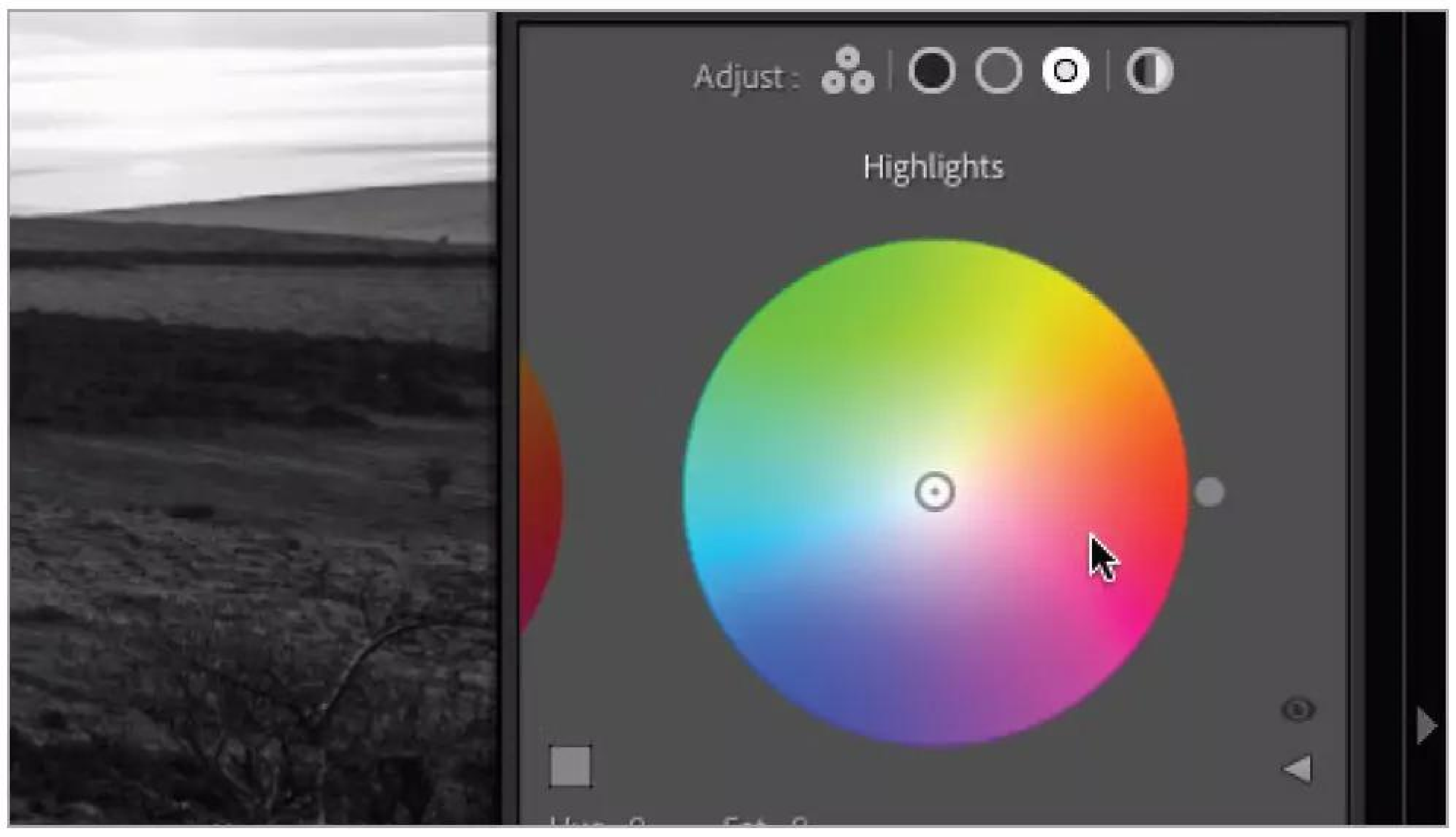


1 Color Grading is a process whereby the image is divided into highlights, mid-tones and shadows. Different tones are applied to each. It was a popular print processing technique in the 1970s and was used to create psychedelic pop-art posters. You can replicate the effect in Lightroom using the controls found in the Color Grading panel, located in the right sidebar.

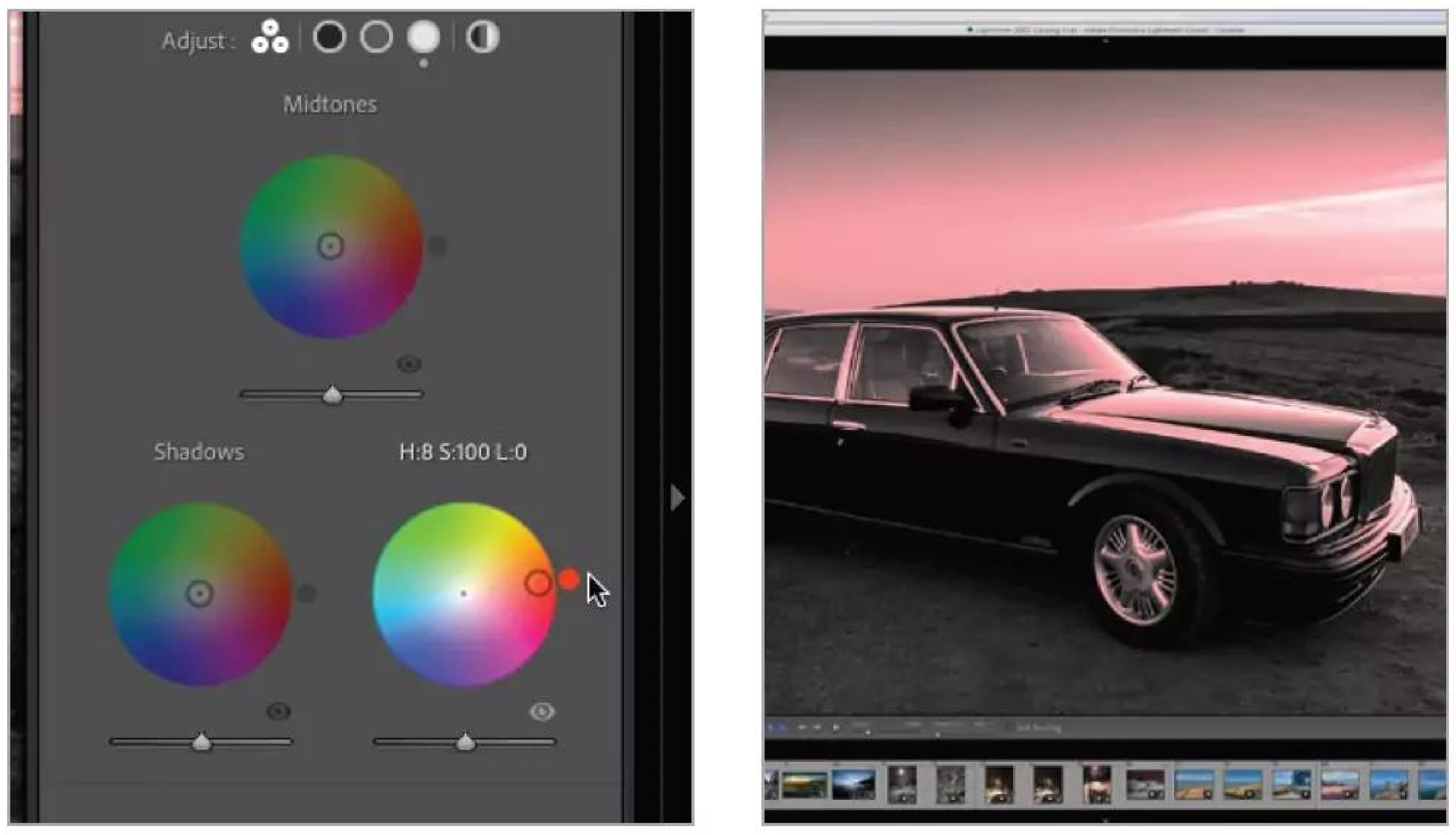
2 Before we get started, we need to choose a good base image. Color Grading can produce abstract results, so it's a good idea to work on an image that you feel will benefit from it. You need an image that has both light and dark areas and preferably some interesting detail and texture. Our photo should do as an example.



3 As with the darkroom techniques upon which it is based, Lightroom's Color Grading works best on high contrast monochrome images, so use the techniques that you learnt earlier to convert this image into a suitable candidate. The B&W Contrast High preset, plus a bit of extra contrast from the Tone Curve will work perfectly.

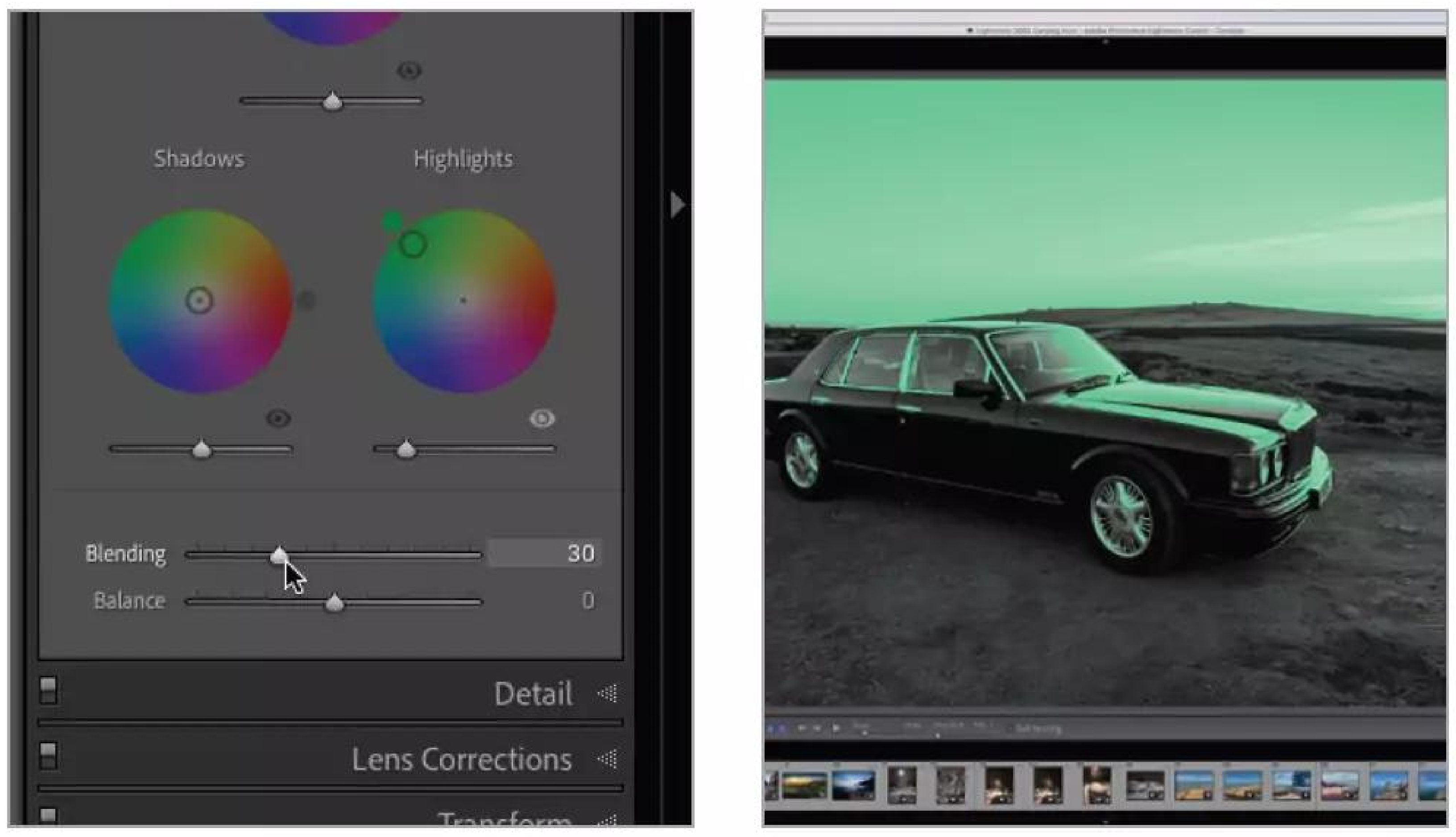


4 The Color Grading panel has a series of colour wheels that control the colour in the highlights, mid-tone and shadow areas of your photos. You can view all three at once, or one at a time. You can also affect an image globally with one color wheel. You can also shift the balance of colour in favour of the shadows or the highlights.



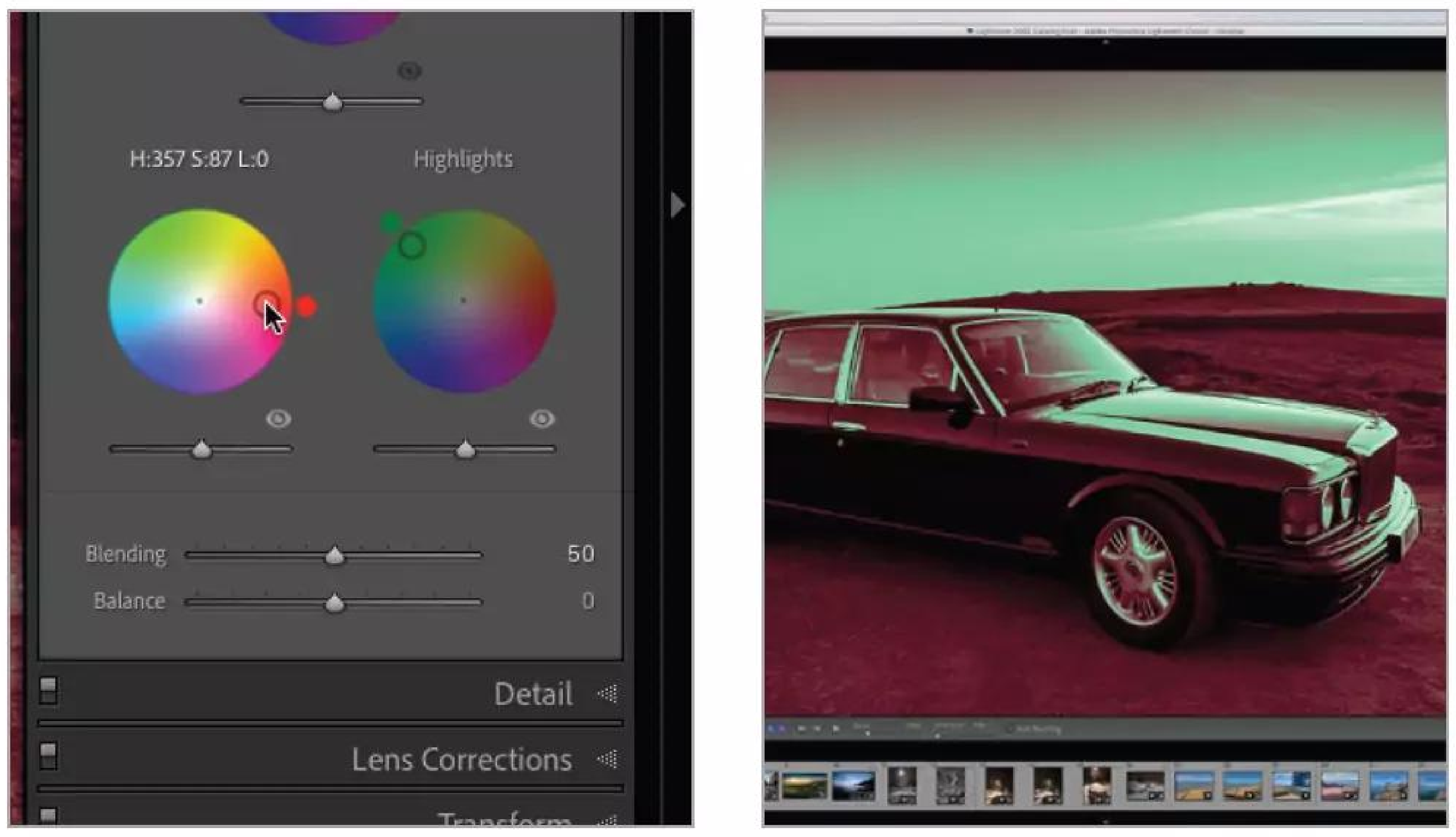
H:8 S:100 L:0

5 Now it is time to add some tone to the highlights. Click and drag your mouse over the Highlights colour wheel to the outer edge of the red area. You can see immediately that the lighter areas of the image have taken on a strong red tint. This is because red of the saturation you selected is being injected into the brightest areas of the photo.



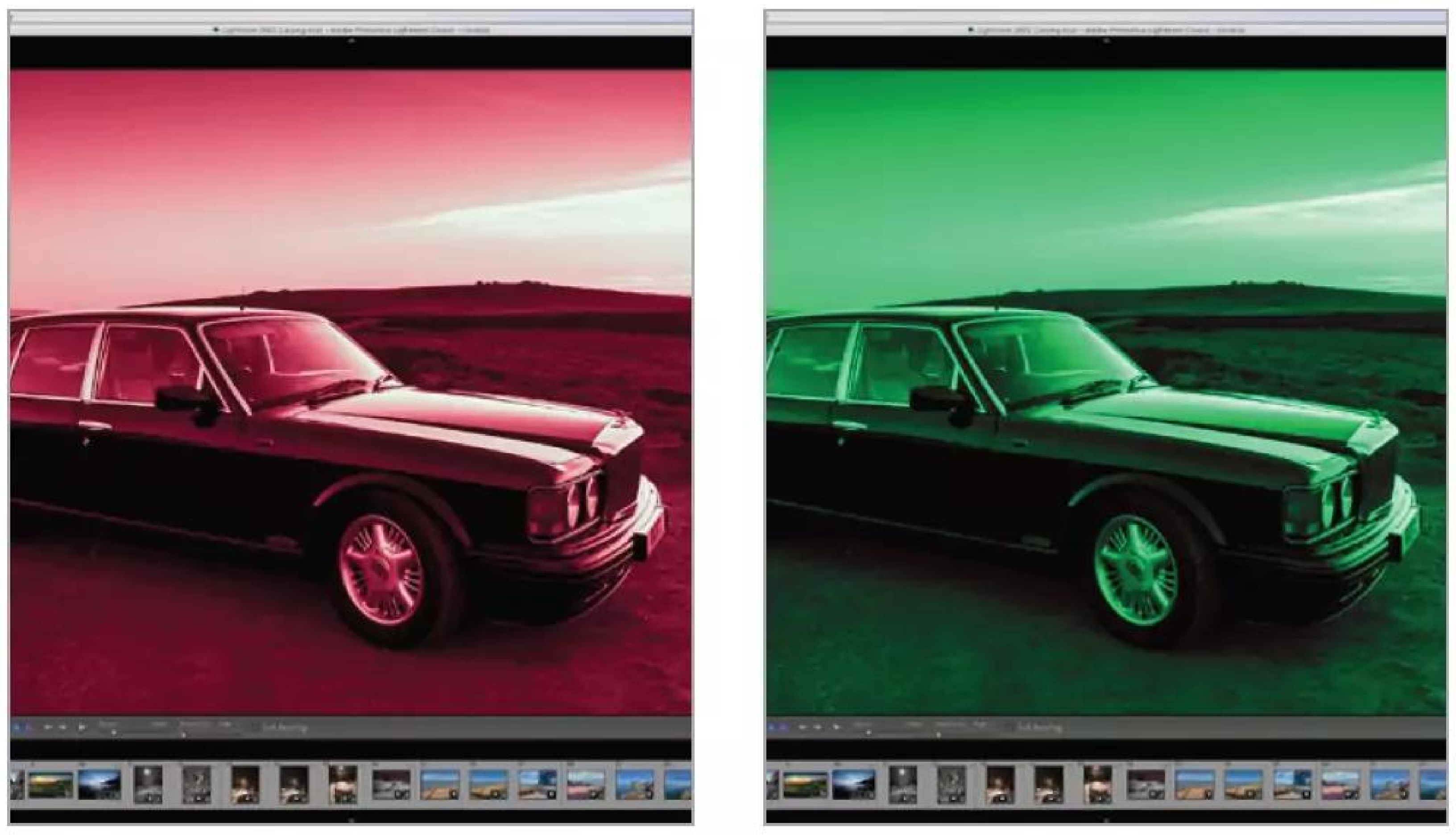
Blending 30
Balance 0

6 Next, if you click and drag your mouse up to the green areas of the colour wheel, the image takes on a bright green hue. The slider directly beneath each colour wheel controls the luminance of the colour. Below that, you'll see the Blending slider that either restricts the green to just the highlights or allowed to it blend into darker colours.

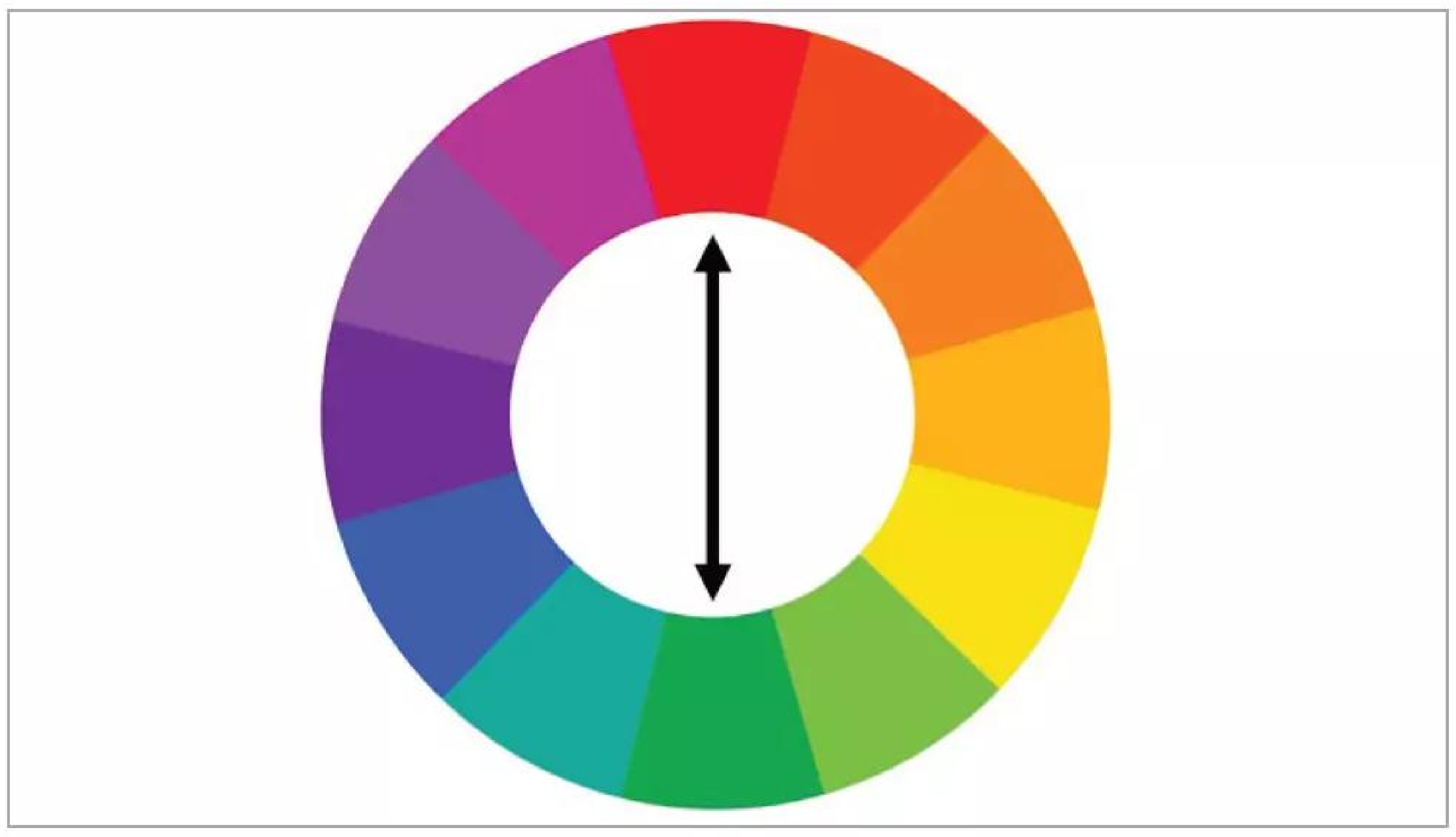


H:357 S:87 L:0
Blending 50
Balance 0

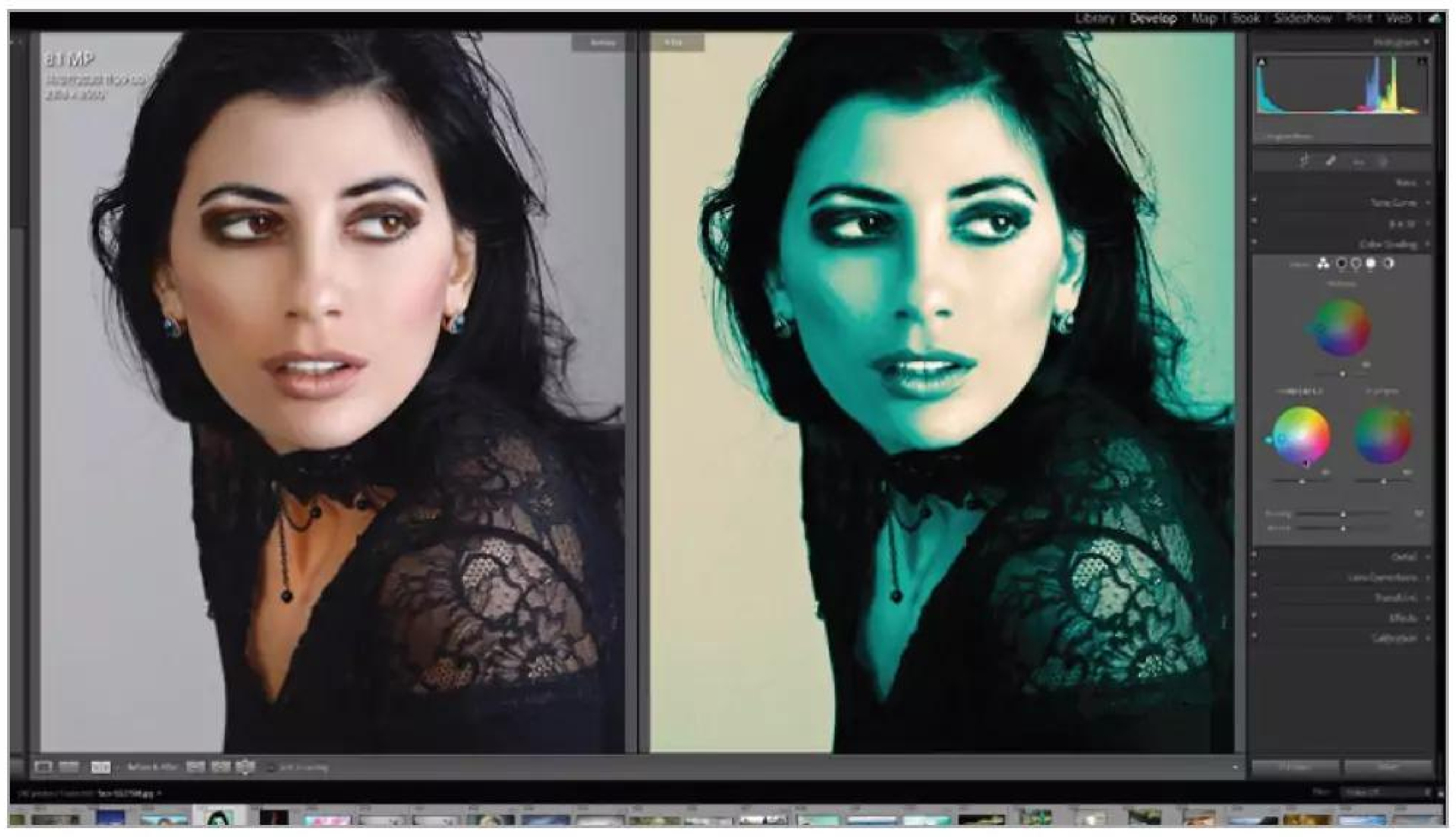
7 Now click and drag on the Shadows colour wheel and choose a rich red colour like you did before. This time you will see that the darkest areas of the photo take on a rich red hue. You can also adjust the luminance of the red tone just as you did with the green hue in the highlights. At the moment, this seem to be a good combination.



8 The Balance slider adjusts the balance between the highlights and shadows and the point at which one merges into the other. By moving the Balance slider you can adjust the distribution of the toned areas, reducing one and increasing the other. You can also introduce a colour into the mid-tone areas too if you want.



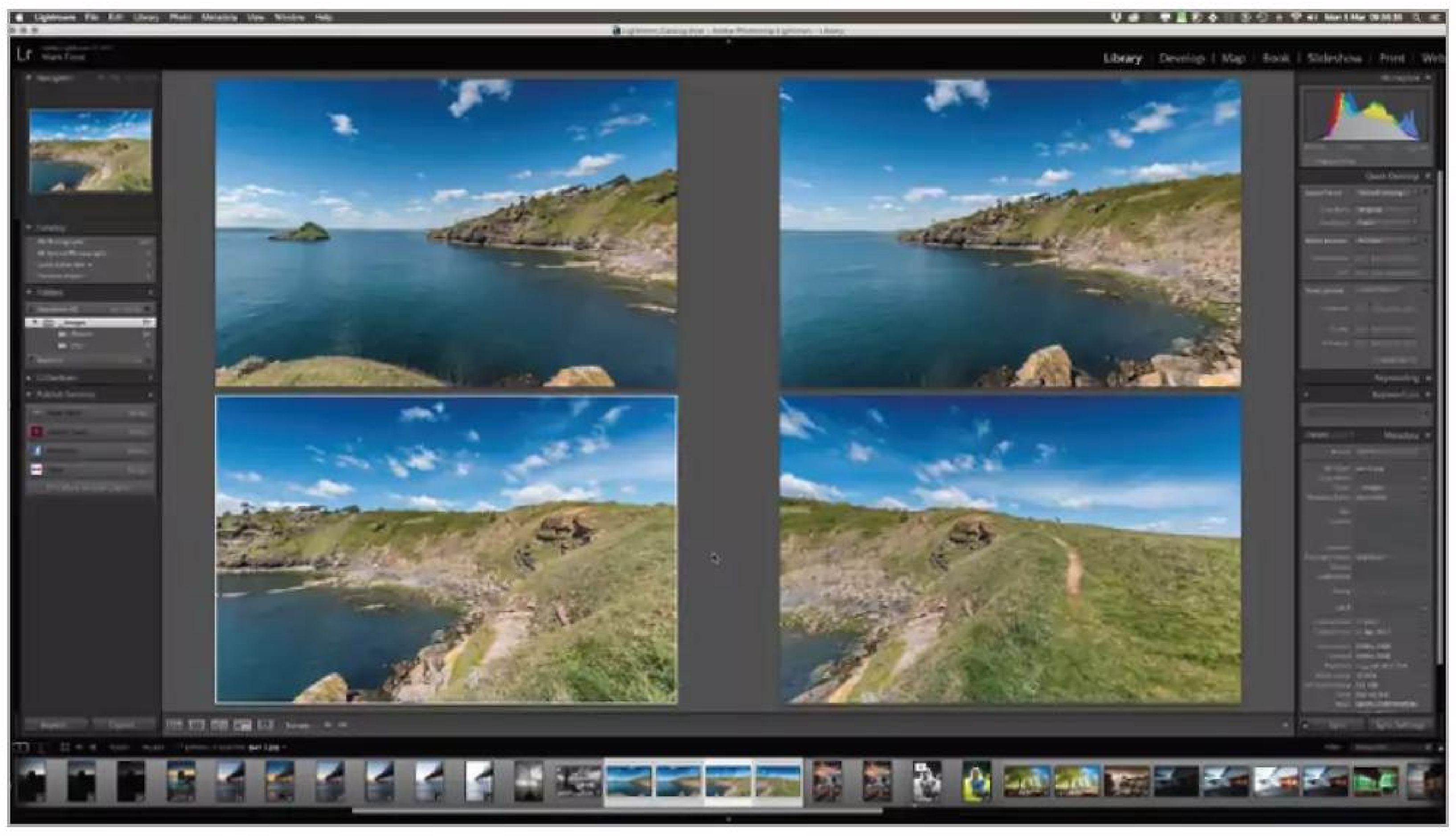
9 The key to successful Color Grading is the use of complimentary colours. If you know your colour theory you'll be familiar with the colour wheel shown here. Any two colours that are opposite each other on the wheel, such as the red and green (that we've used here) are complimentary. Other examples are blue and orange or yellow and indigo.



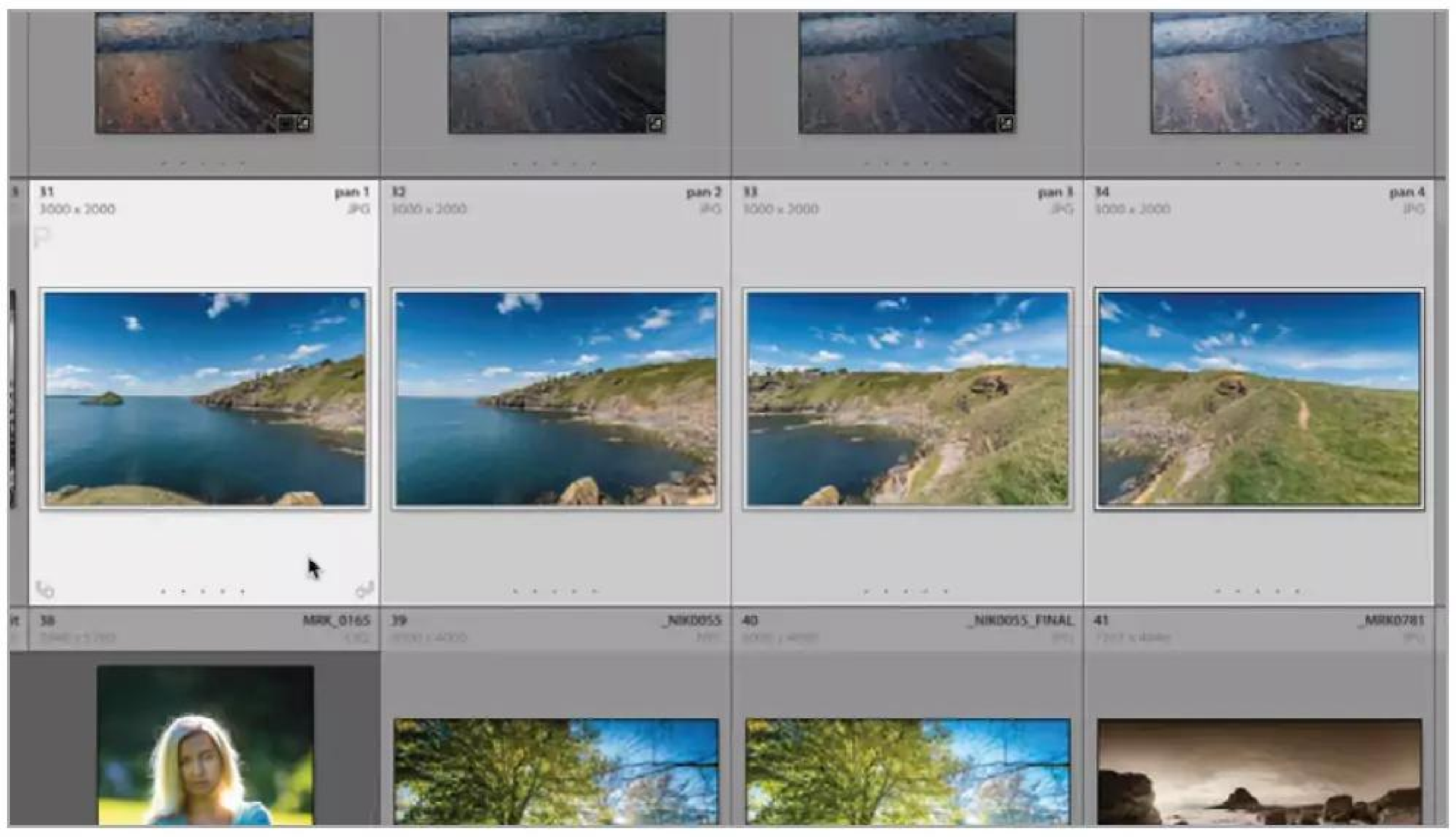
10 Color Grading can also work well on plenty of standard photographs such as portraits; again, convert them to high contrast monochrome images for best results. Tones such as amber and teal work well for portrait shots. Use lower saturations than you would for abstract shots. It depends on the images used but some great effects can be achieved with Color Grading.

Create Panoramas with Photo Merge

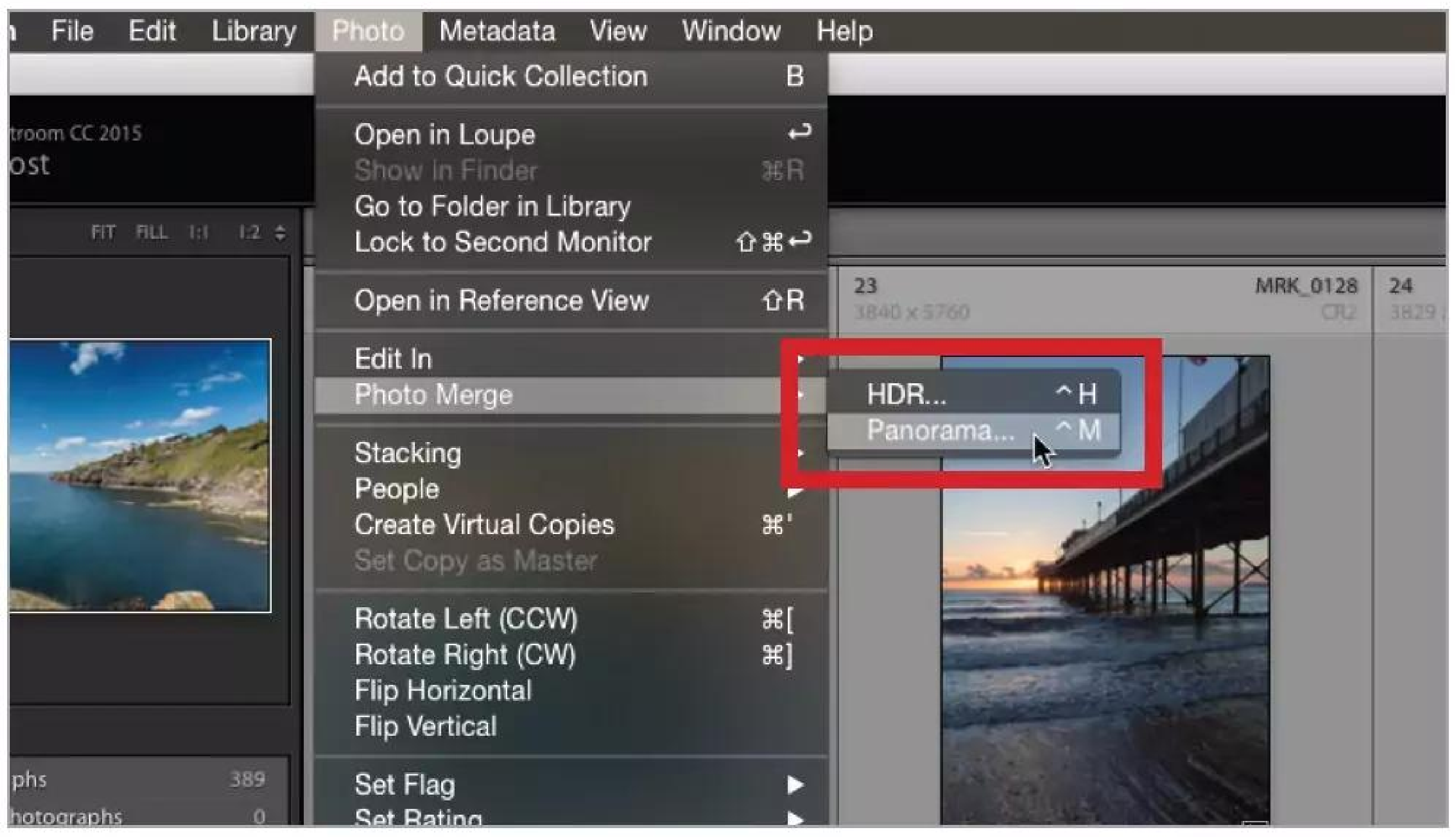
Even with a wide-angle lens, you sometimes find panoramic scenes that just won't fit into a single frame. With Lightroom's Photo Merge feature, you can stitch together a sequence of frames into a single ultra-wide panoramic image that captures the whole scene.



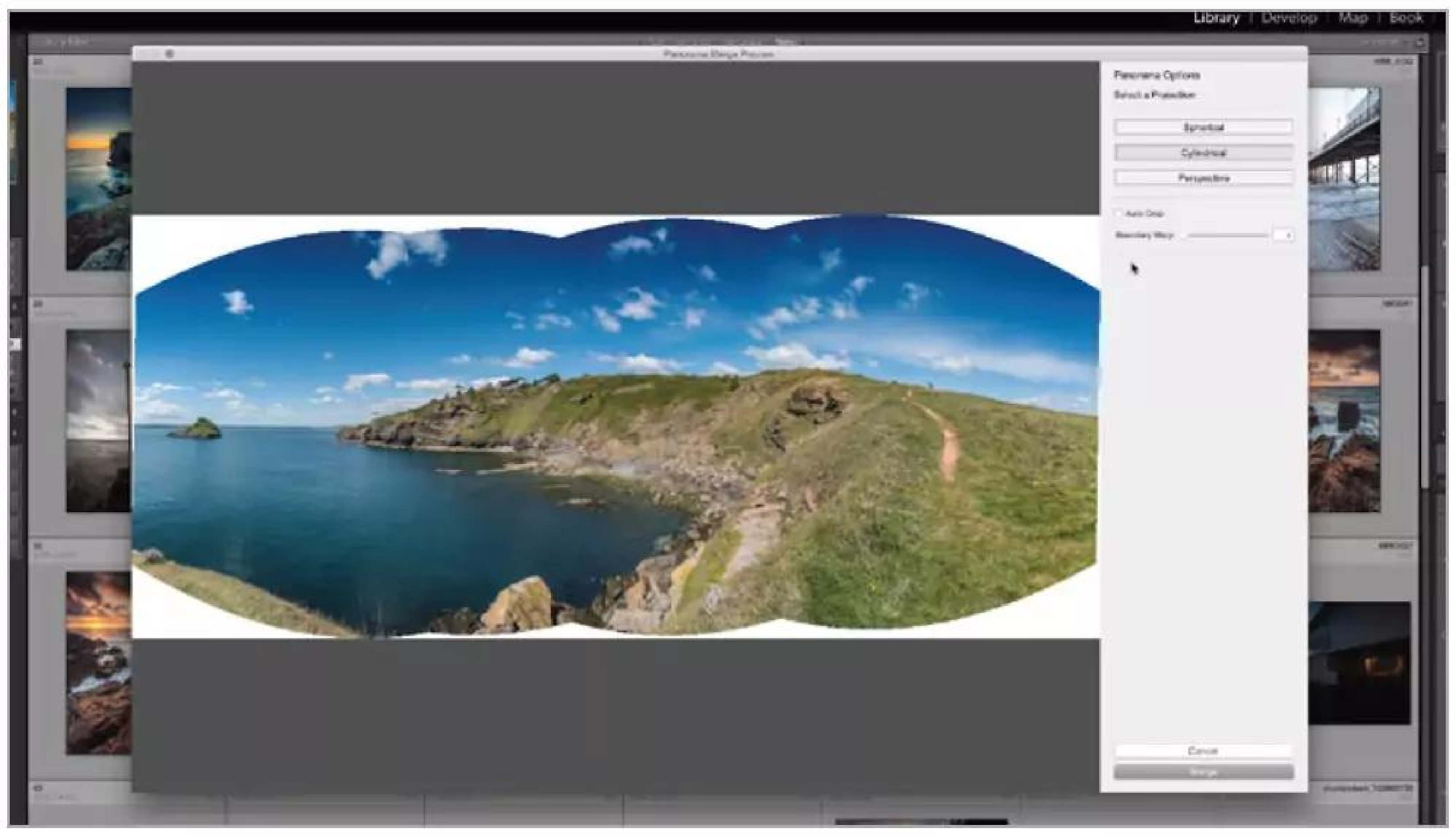
1 To create a good merged panorama, it's vital to start with a suitable sequence of images. First, to avoid distortion don't use extremely wide angle lenses. It's better to use a focal length of around 25-50mm. Second, use a tripod to help you to pan around smoothly. Finally, make sure that there is some overlap between successive frames.



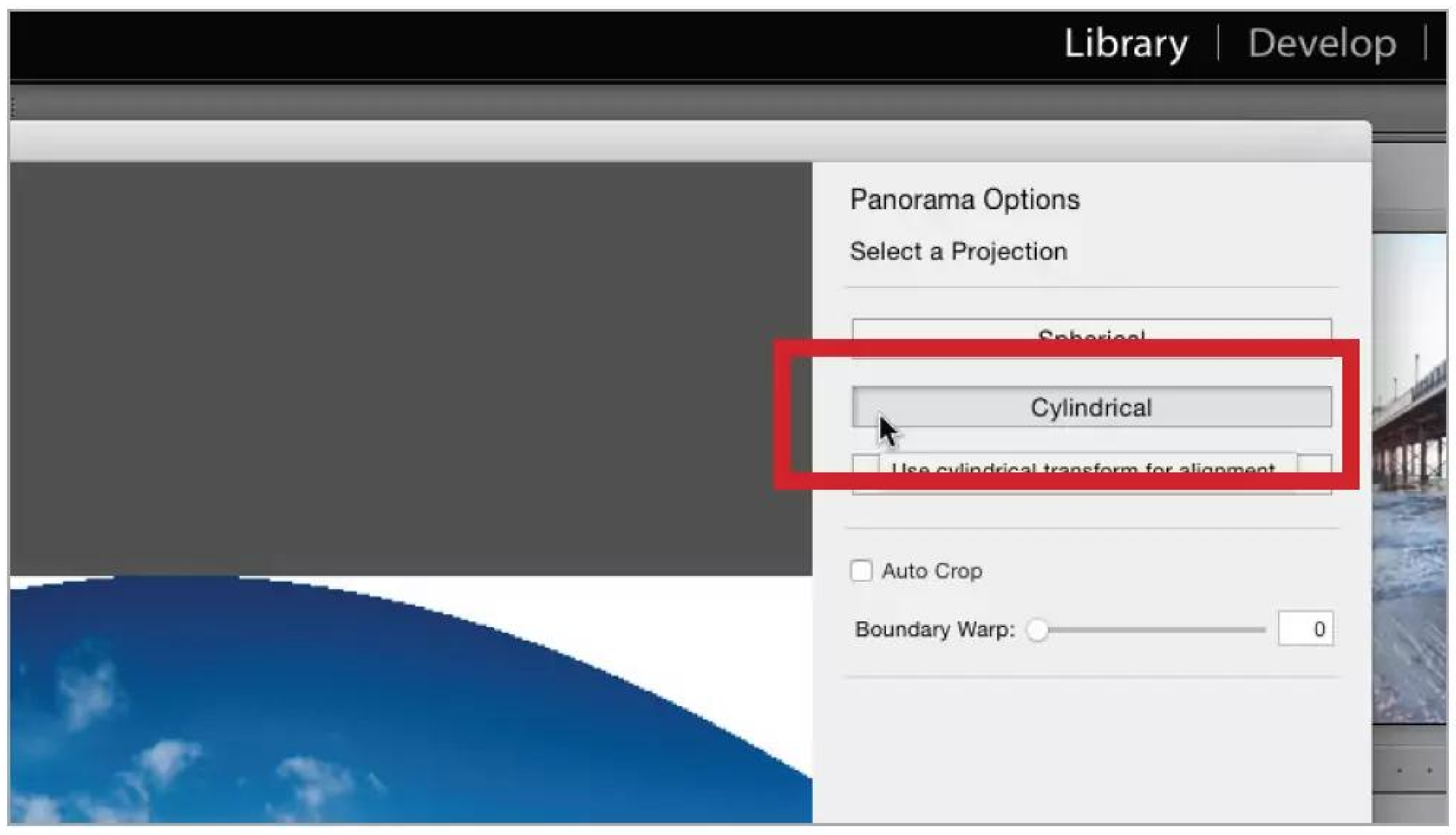
2 Once you've imported your sequence of frames into Lightroom, locate them in your library and highlight all the shots that you want to merge, by holding down the CTRL (CMD on a Mac) key and clicking on each one. Note that the sequence doesn't have to be in the right order, the photo merging process will match them up automatically.


File
Edit
Library
Photo
Metadata
View
Window
Help
Add to Quick Collection B
Open in Loupe
Show in Finder
Go to Folder in Library
Lock to Second Monitor
Open in Reference View
Edit In
Photo Merge
HDR... ^H
Panorama... ^M
Stacking
People
Create Virtual Copies
Set Copy as Master
Rotate Left (CCW)
Rotate Right (CW)
Flip Horizontal
Flip Vertical
Set Flag
Set Rating

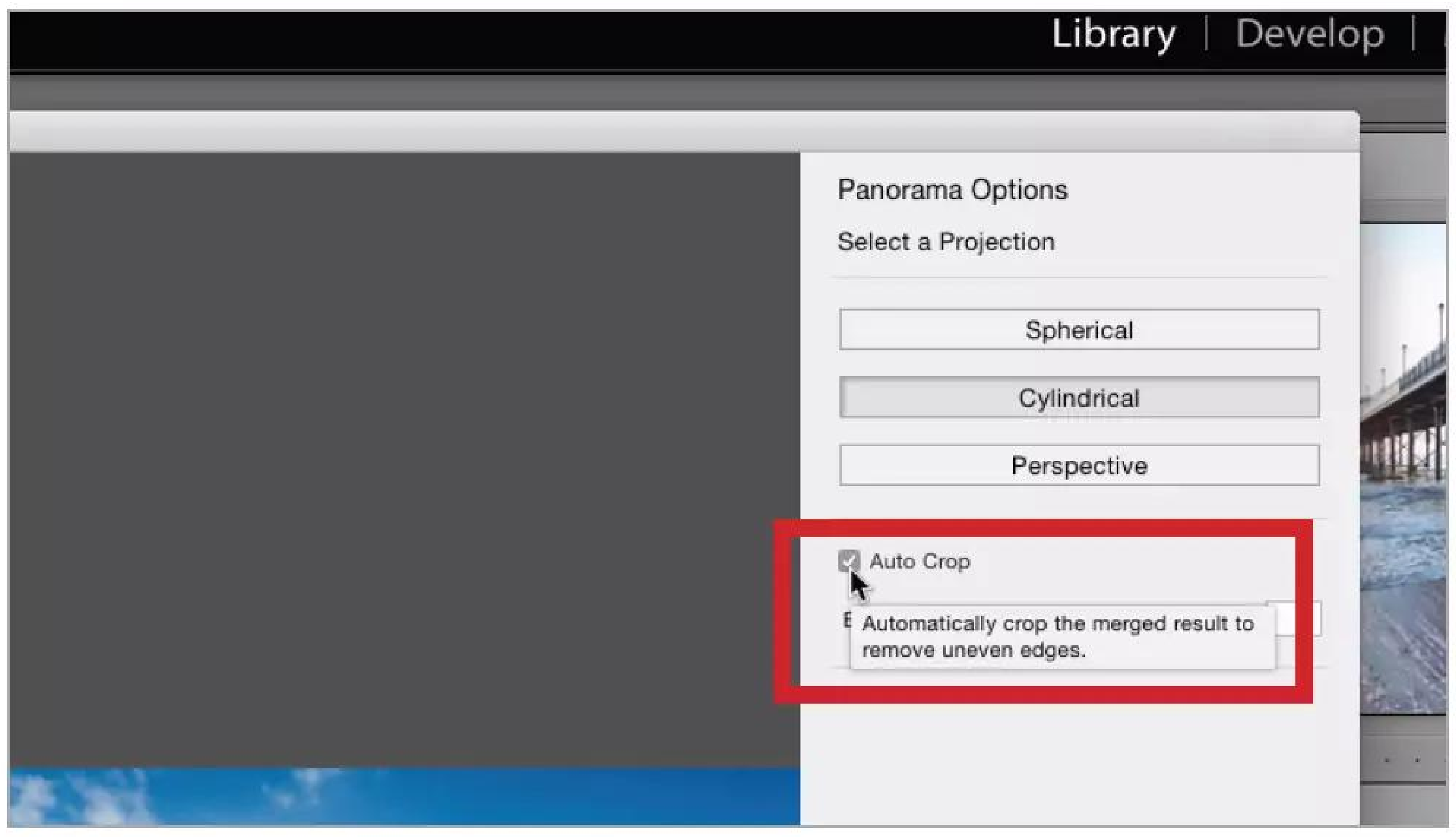
3 Still in the Library module, with the sequence highlighted, go to the menus at the top of the screen and click on Photo. Move down to Photo Merge (about half-way down the list) and a fly-out sub-menu will appear: select Panorama. Alternatively, use the keyboard shortcut CTRL+M to go straight to the Panorama Merge preview.



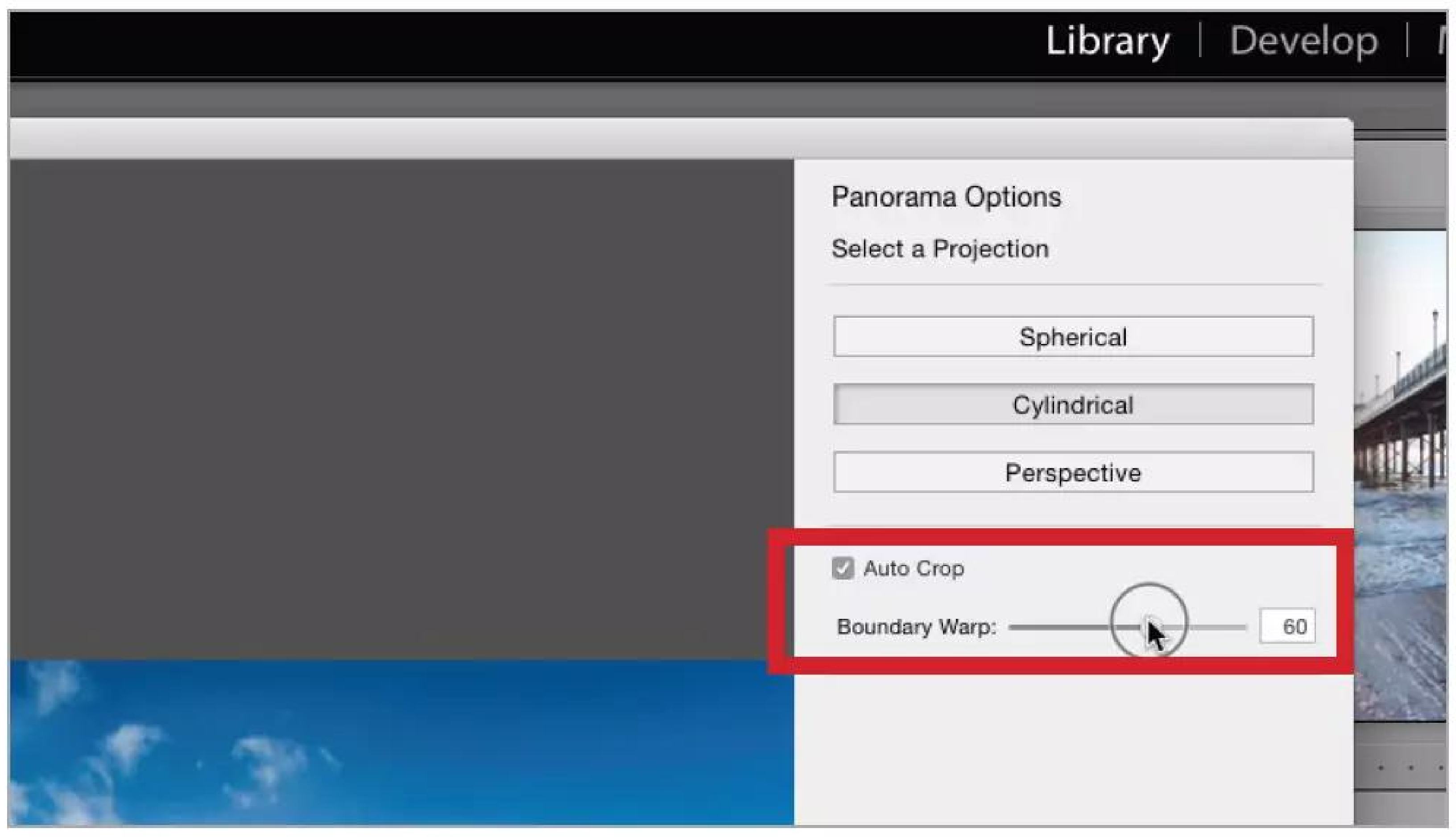
4 The Photo Merge feature in Lightroom is very similar to the one found in Photoshop but works much more quickly and efficiently. Once you have activated the menu option (or used the keyboard shortcut), it creates a preview of the merged panorama in a process that, for sequences of four or five shots, will only take a few seconds.


Library | Develop
Panorama Options
Select a Projection
Spherical
Cylindrical
Use cylindrical transform for alignment
☐ Auto Crop
Boundary Warp: 0

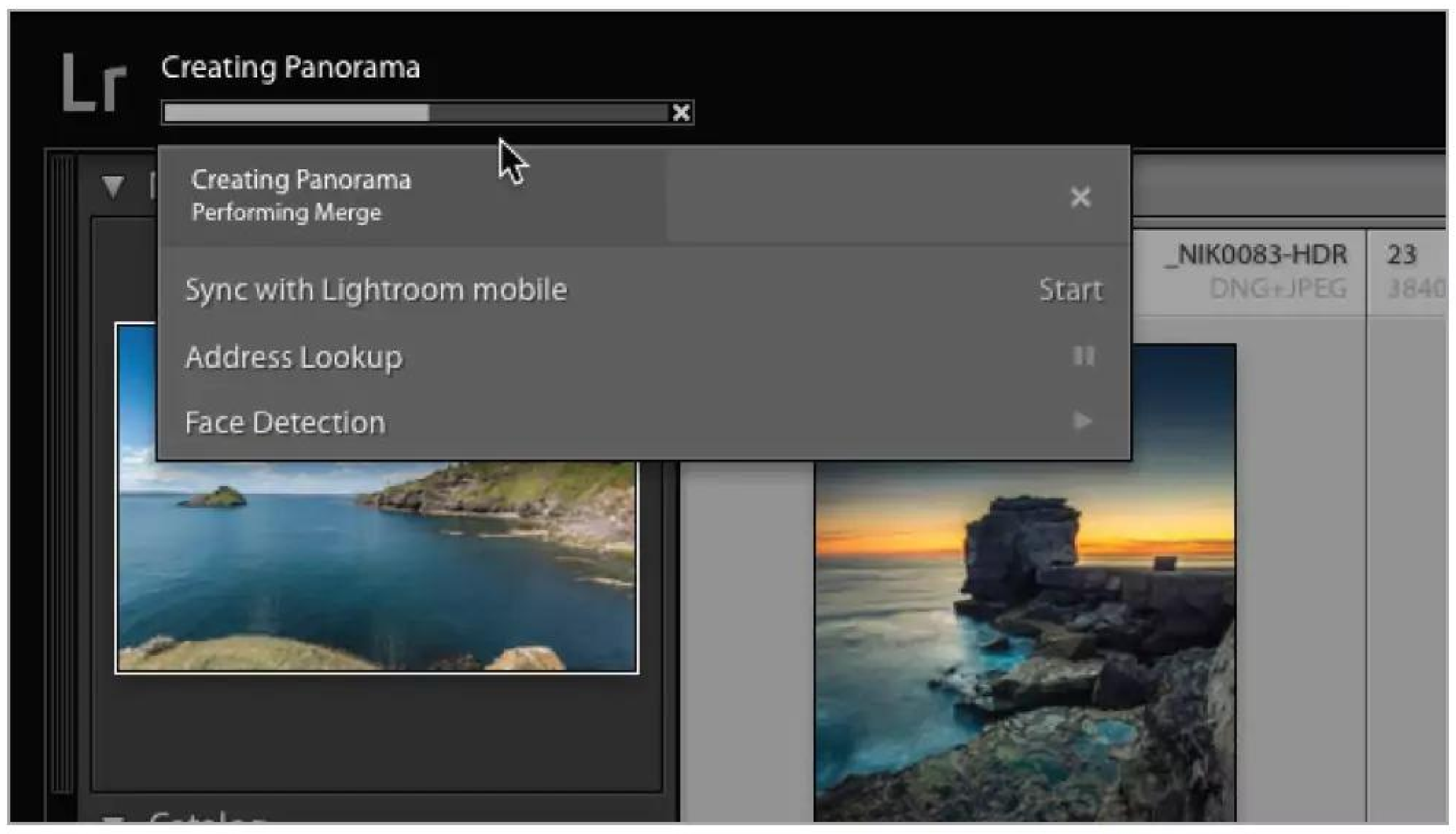
5 There are several options on the preview panel. At the top are buttons to select the Projection. Spherical places them as though they were on the inside of a sphere, Cylindrical as though they were on the inside of a cylinder and Perspective as though they were on a flat surface. For a horizontal row of shots like this, Cylindrical is best.


Library | Develop
Panorama Options
Select a Projection
Spherical
Cylindrical
Perspective
☑ Auto Crop
Automatically crop the merged result to remove uneven edges.

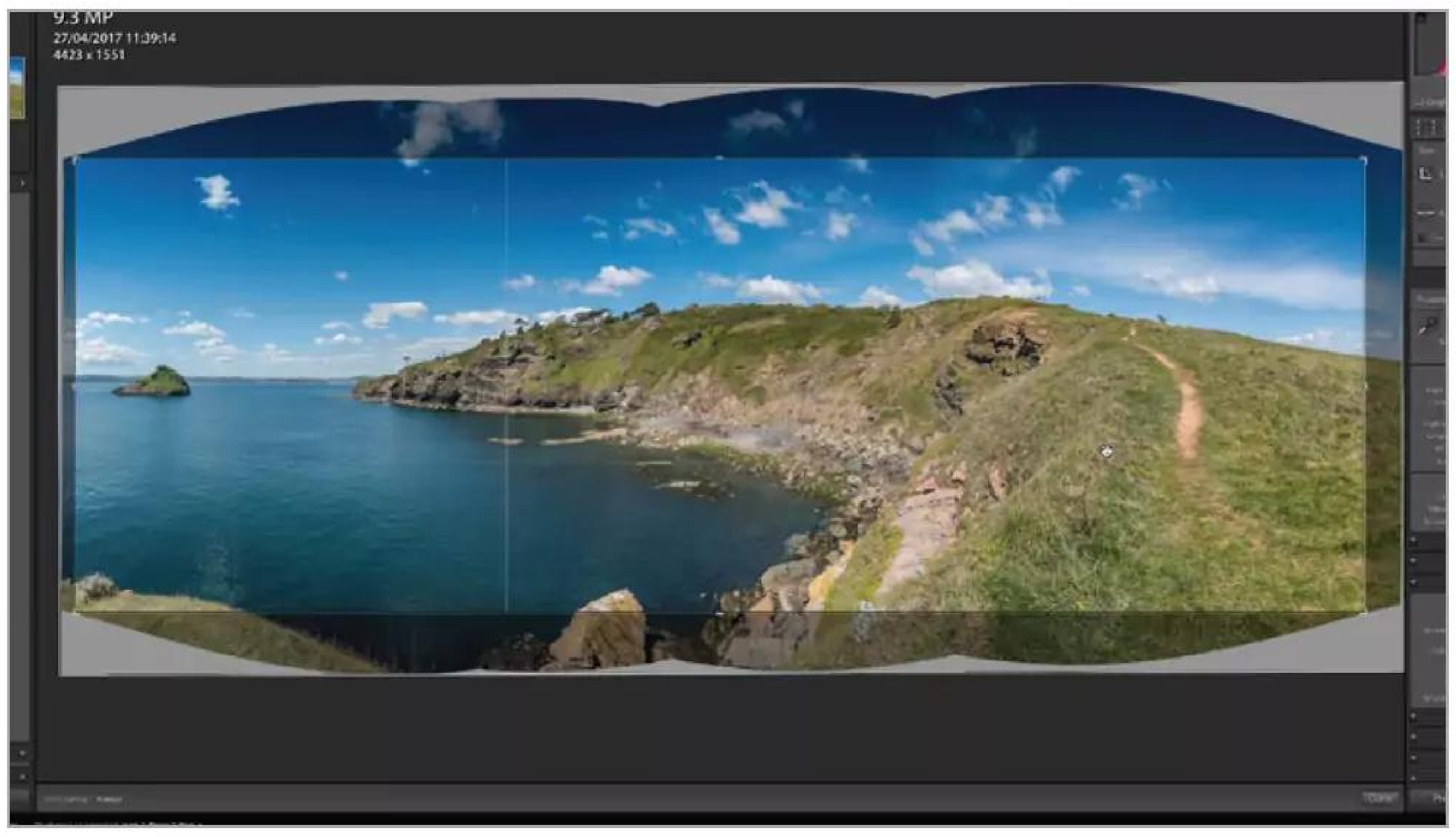
6 The Auto Crop option will automatically crop out the blank space around your merged frames. If all your shots are perfectly level and properly aligned then it's OK to use this option for a quicker result; but since you're going to need to level the horizon in our example, leave this unchecked when you process the merge.


Library | Develop
Panorama Options
Select a Projection
Spherical
Cylindrical
Perspective
☑ Auto Crop
Boundary Warp: 60

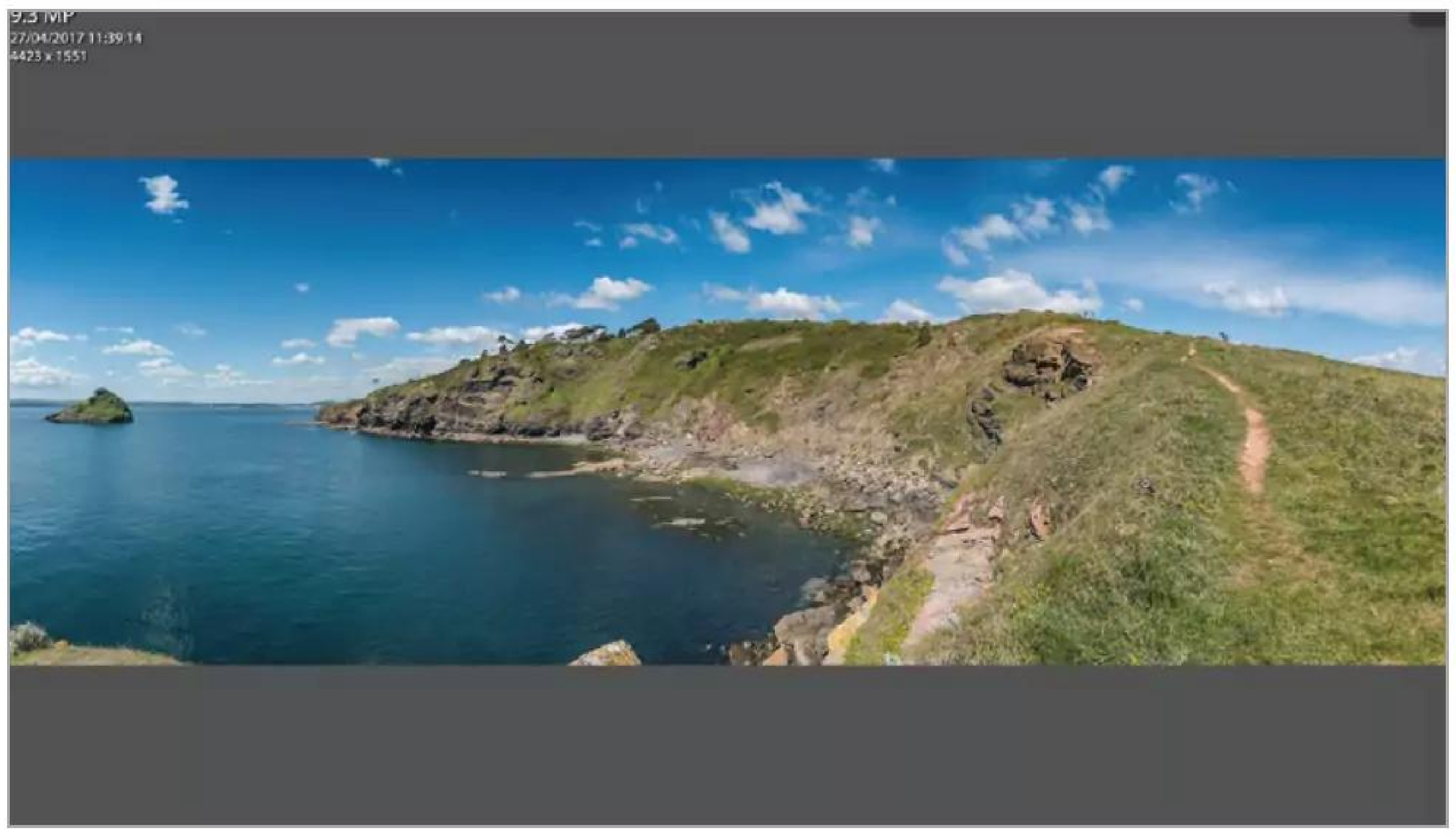
7 Boundary Warp is kind of the opposite of Auto Crop. It warps your merged panorama to fill the available space in the frame bounding frame. If you need your panorama to be an accurate representation of the scene that you shot then don't use this; otherwise it does maximise the size of your merged image.


Lr
Creating Panorama
Creating Panorama
Performing Merge
Sync with Lightroom mobile
Start
Address Lookup
Face Detection
_NIK0083-HDR
DNG+JPEG
23
3840

8 When you're happy with your options settings, click on the Merge button at the bottom of the panel. The panel disappears and you can see a progress bar in the top left corner of the Library screen. The merge process is fairly quick and should only take a few seconds. The merged panorama image will be added to your library.


9.3 MP
27/04/2017 11:39:14
4423 x 1551

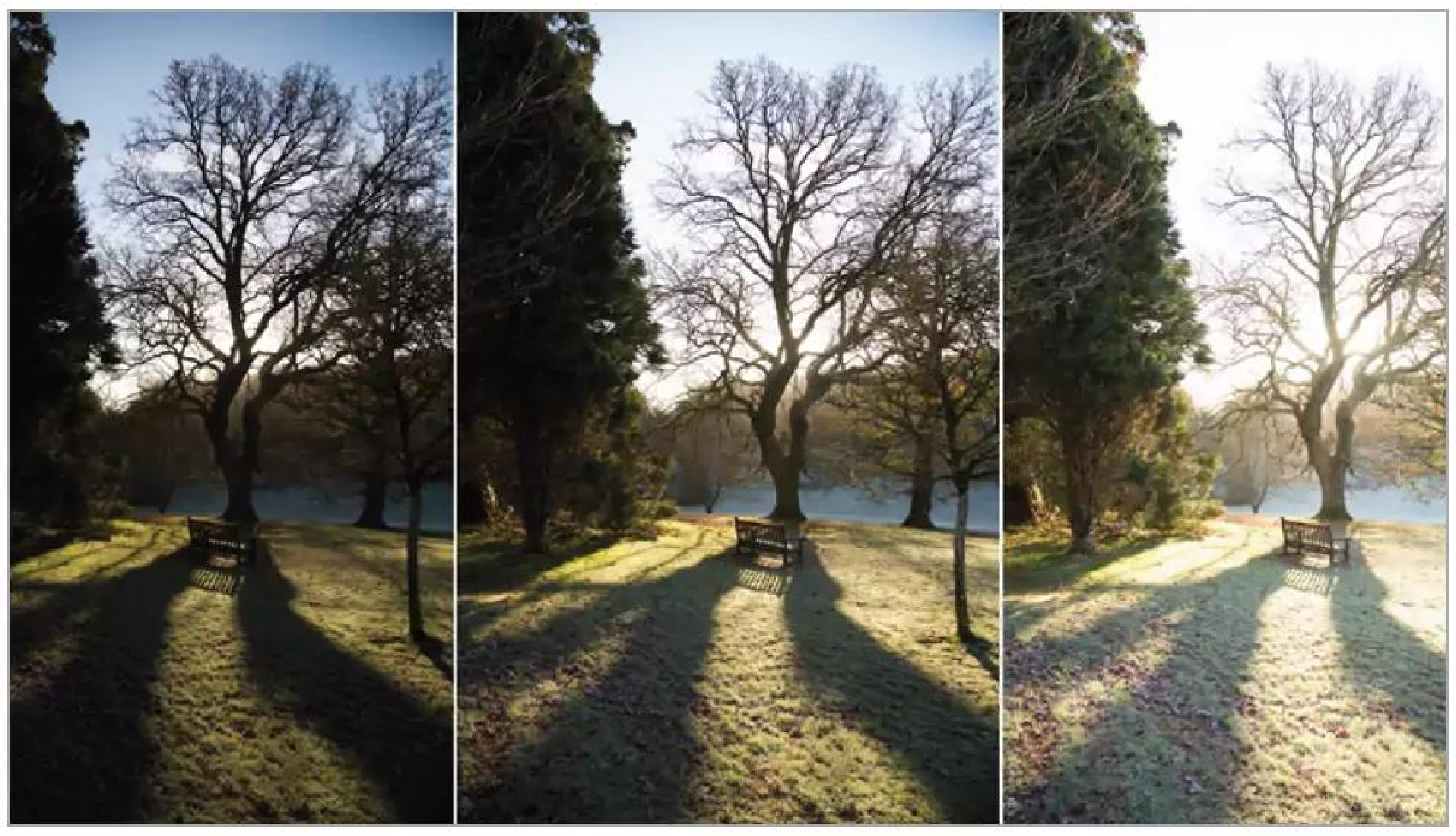
9 Once the merging process of the various images is complete, open the merged panorama in the Develop module, and use the Crop tool in the editing tools bar to level the horizon and crop out the blank spaces around the edges of the frame. Don't forget to unlock the aspect ratio of the crop to maximise the size of the frame.


9.3 MP
27/04/2017 11:39:14
4423 x 1551

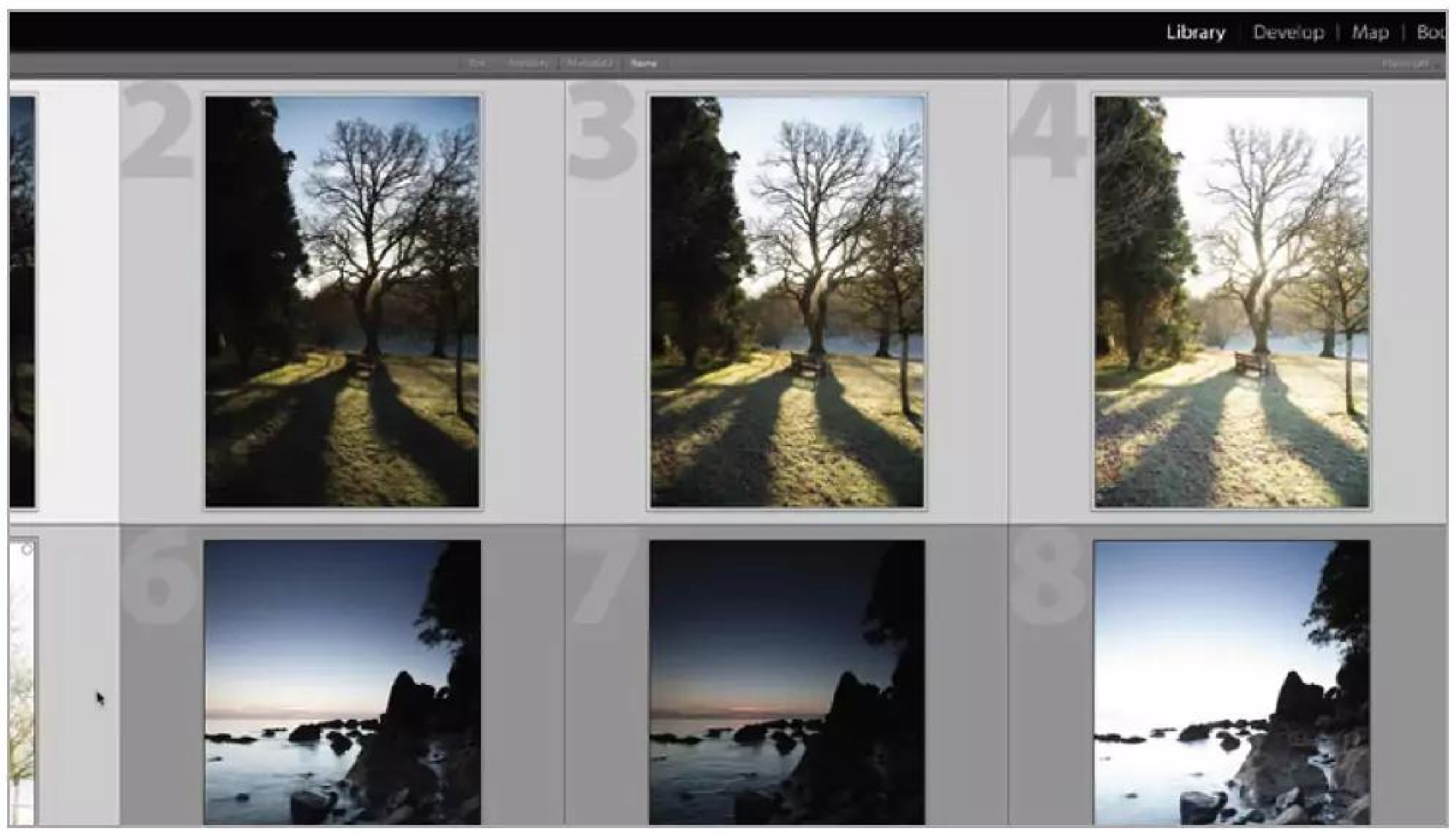
10 Once you've cropped and straightened your merged panorama you can further develop it just as you would with any other image. You can use the Panorama Merge feature to do more than just stitch together horizontal strips; try using Spherical Projection and add in shots above and below the horizon too!

Enhance with HDR Photo Merge

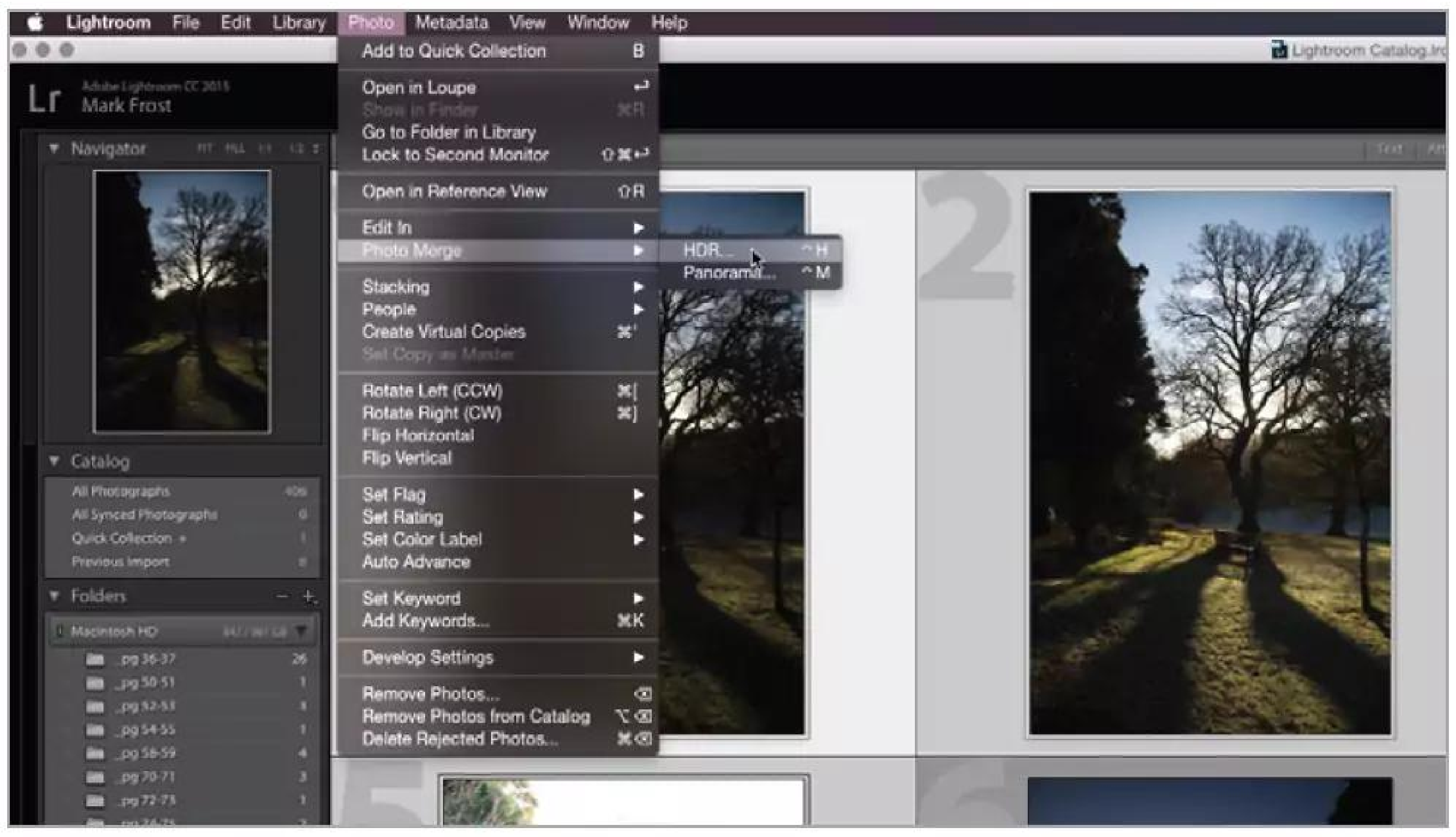
HDR images are created by merging two or more images with different exposures, taking the shadows from over-exposed shots and the highlights from under-exposed ones and combining them to make one image. It's useful for expanding dynamic range in difficult lighting situations.



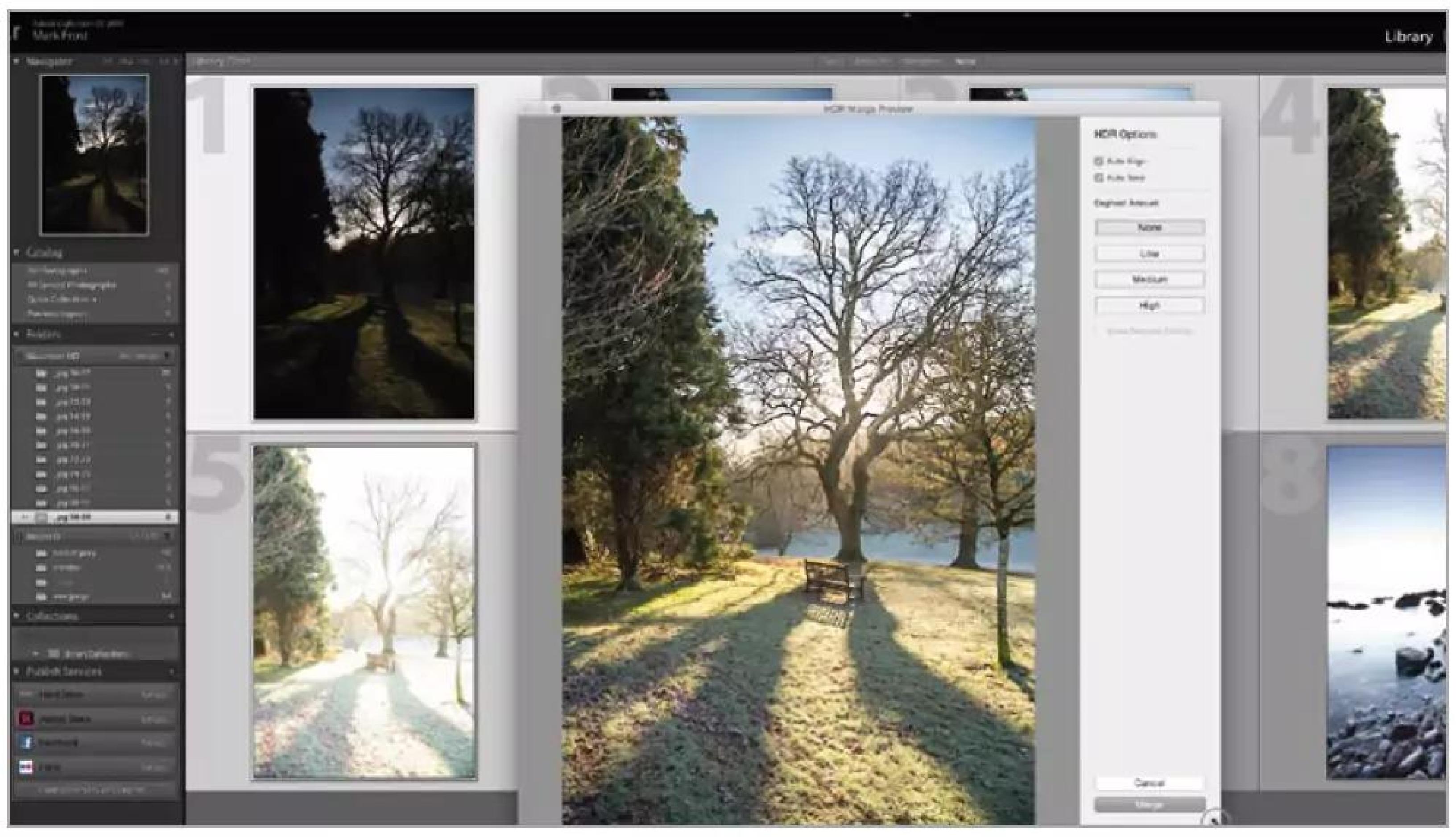
1 To get started with HDR Merge you need a sequence of photos of the same scene, with varying of the exposure between shots: some under-exposed, some over-exposed and one of the "correct" exposure. It's best to use a tripod to make sure that the shots are properly aligned. You get the best results if you use three or more shots.


Library | Develop | Map | Boo

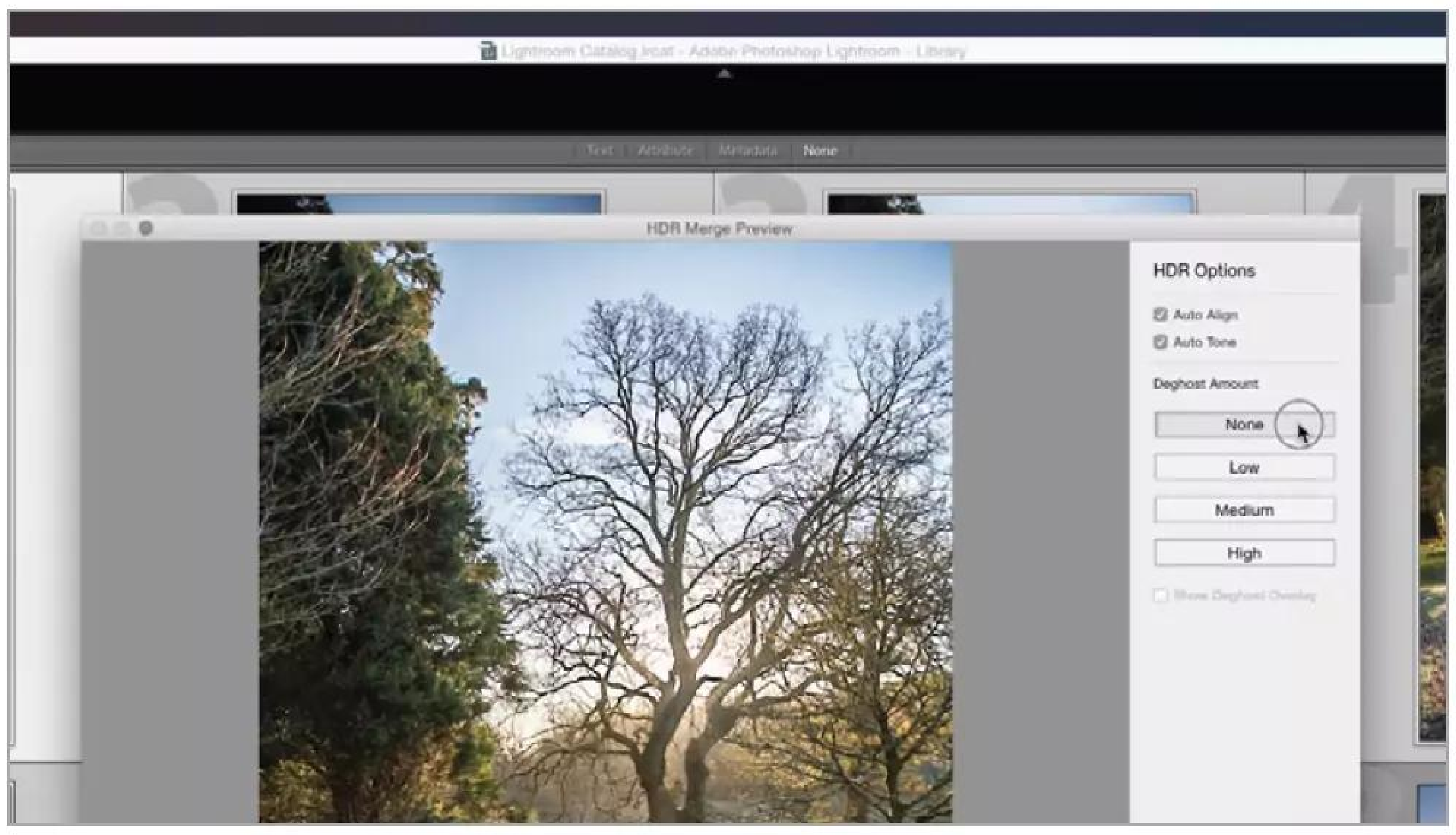
2 Import the images for HDR merging into your Lightroom library and then highlight them all by holding down CTRL (CMD on a Mac) and clicking on each of them. Alternatively, click on the first one, hold down SHIFT and click on the last one. You should see all of your selected images highlighted, as shown above.


Lightroom File Edit Library Photo Metadata View Window Help
Add to Quick Collection
Open in Loupe
Show in Finder
Go to Folder in Library
Lock to Second Monitor
Open in Reference View
Edit In
Photo Merge
HDR... ^H
Panorama... ^M
Stacking
People
Create Virtual Copies
Set Copy as Master
Rotate Left (CCW)
Rotate Right (CW)
Flip Horizontal
Flip Vertical
Set Flag
Set Rating
Set Color Label
Auto Advance
Set Keyword
Add Keywords...
Develop Settings
Remove Photos...
Remove Photos from Catalog
Delete Rejected Photos...
Navigator
Catalog
Folders

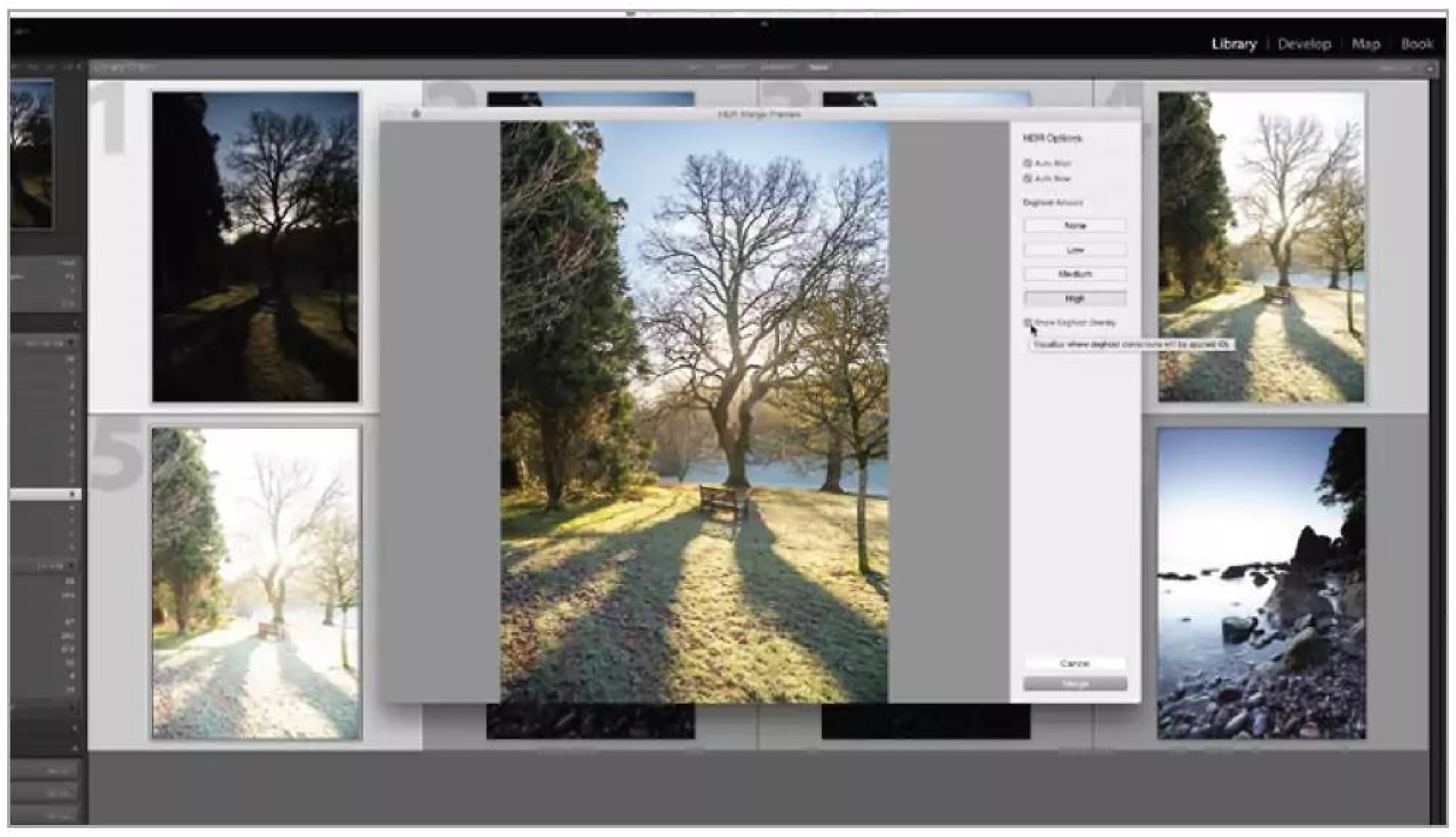
3 Staying in the Library module, with the candidate shots highlighted, go to the menus at the top of the screen and click on Photo. Move down to Photo Merge (about half-way down the list) and a fly-out sub-menu will appear. Select HDR or alternatively, use the keyboard shortcut CTRL+H to go straight to the HDR Merge preview.



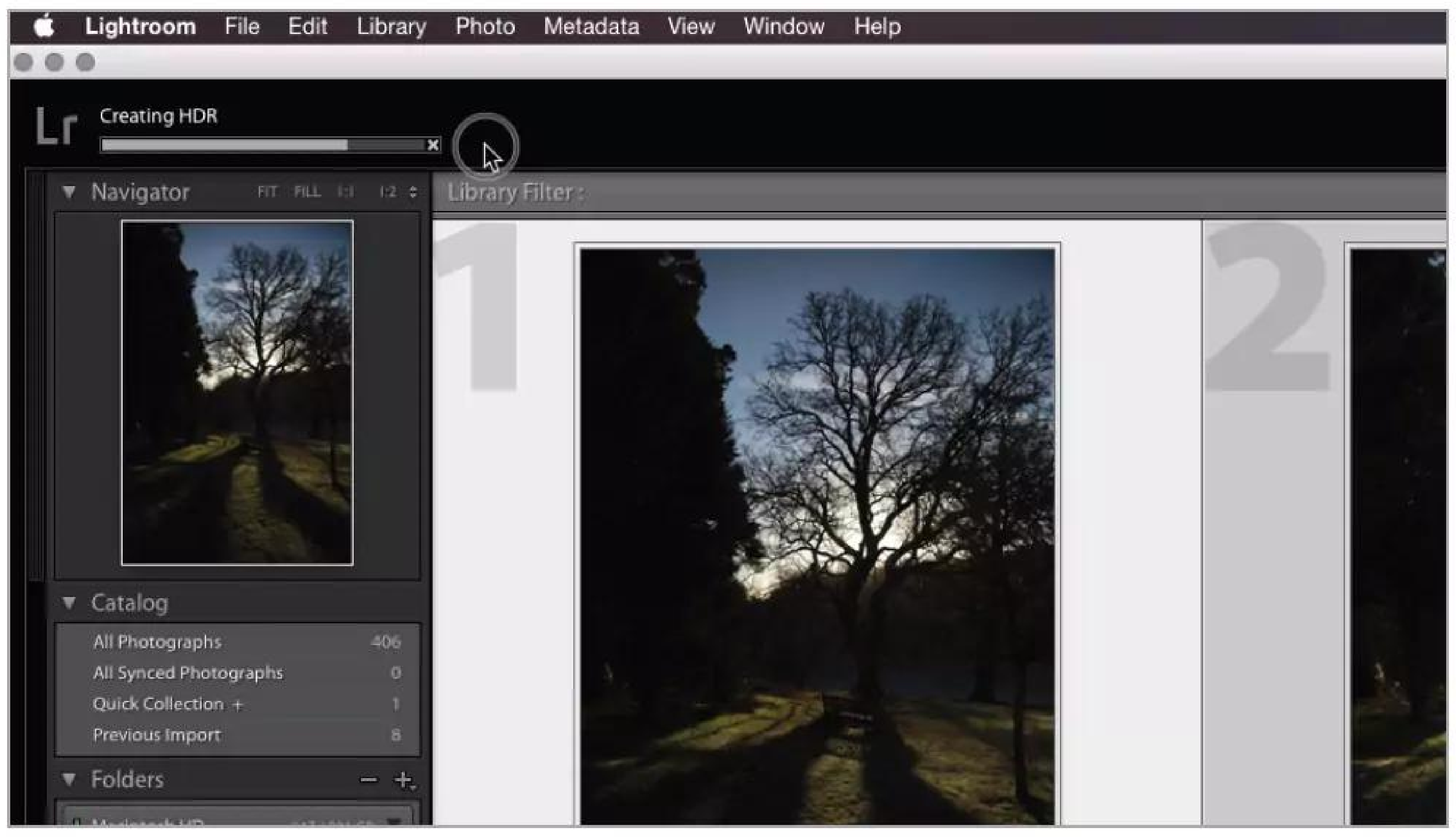
4 Building the preview should only take a few seconds and then the HDR Merge Preview panel will appear. The default window size is rather small but it can be resized by dragging the sides or corners to expand the view. Note however, that the preview image size is limited, it is just a preview of the final image after all.


HDR Merge Preview
HDR Options
☑ Auto Align
☑ Auto Tone
Deghost Amount
None
Low
Medium
High
☐ Show Deghost Overlay

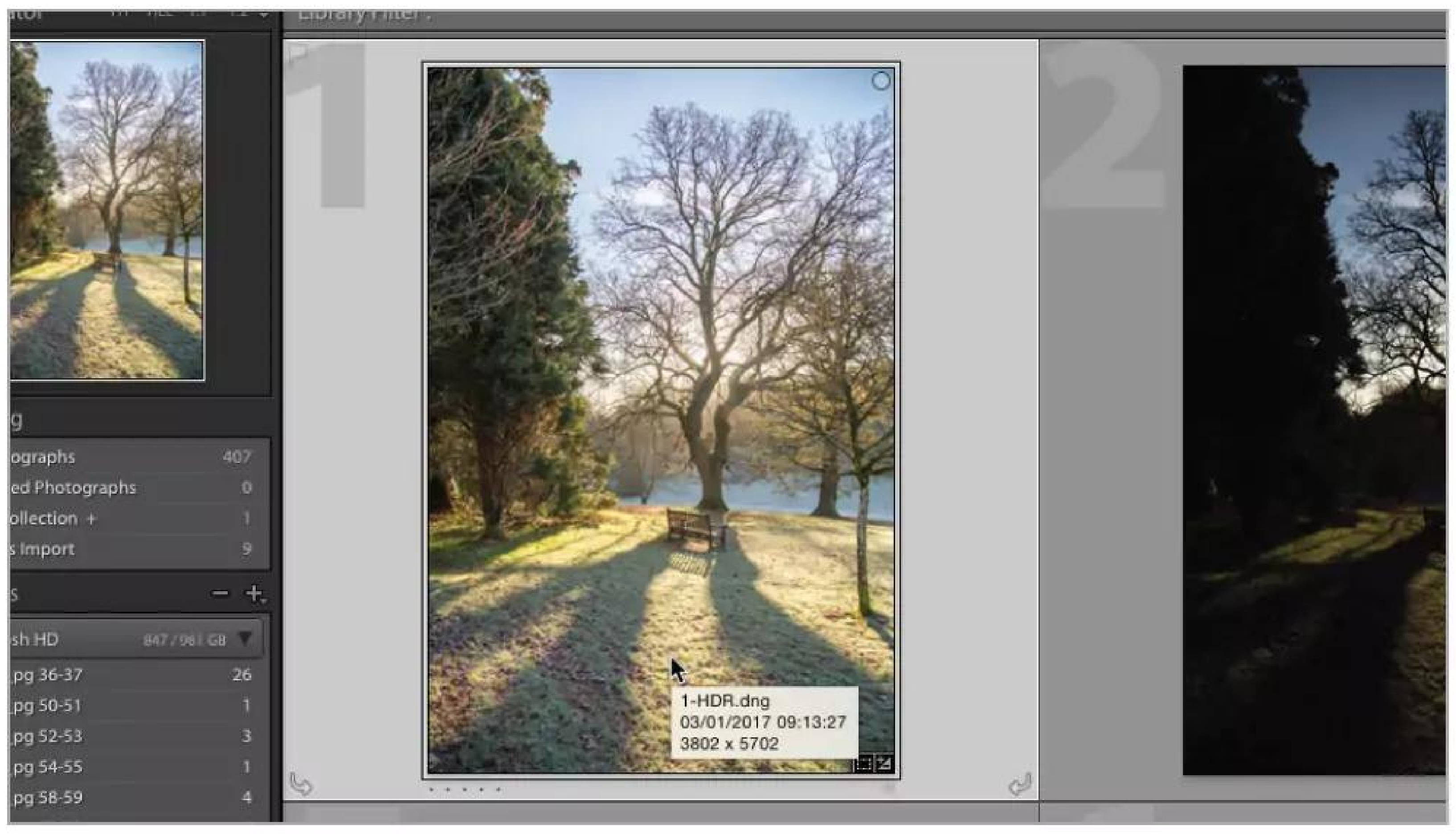
5 There are several options on the HDR Merge Preview panel. Auto Align is useful if you captured your shots without a tripod, as it attempts to match up the images and align the frames automatically; so you may as well leave it checked. Auto Tone is also useful: it attempts to automatically correct any tonal differences between the frames.


Library | Develop | Map | Book
HDR Merge Preview
HDR Options
Cancel
Merge

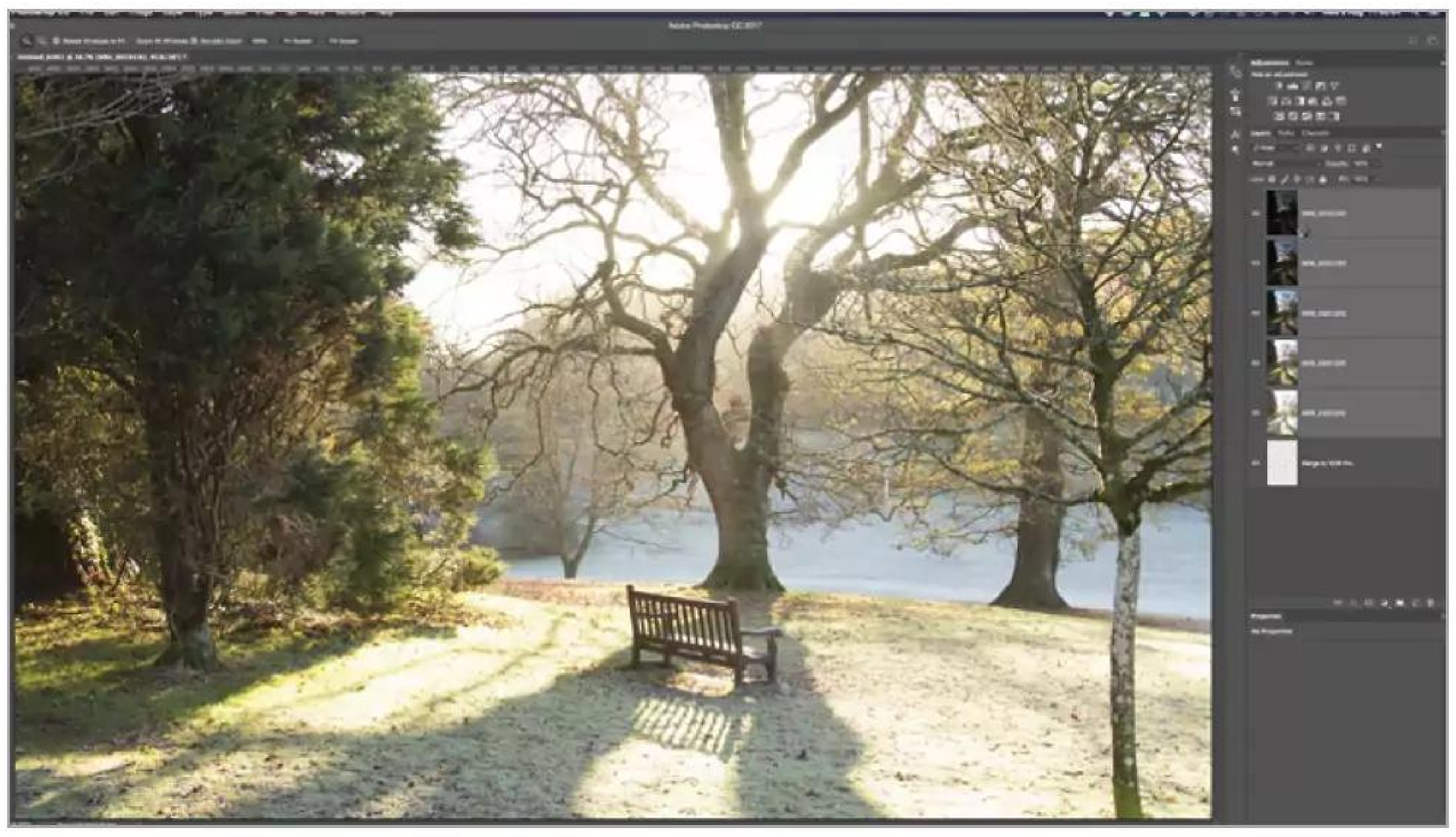
6 Sometimes, even if you use a tripod, details may change between exposures, such as people moving about. The Deghost Amount options attempt to minimise this. If your scene is static you can leave it set to None. If you use any other option, use the Show Ghost Overlay option to see what changes have been made.


Lightroom File Edit Library Photo Metadata View Window Help
Creating HDR
Navigator
FIT FILL 1:1 1:2
Library Filter :
Catalog
All Photographs 406
All Synced Photographs 0
Quick Collection + 1
Previous Import 8
Folders

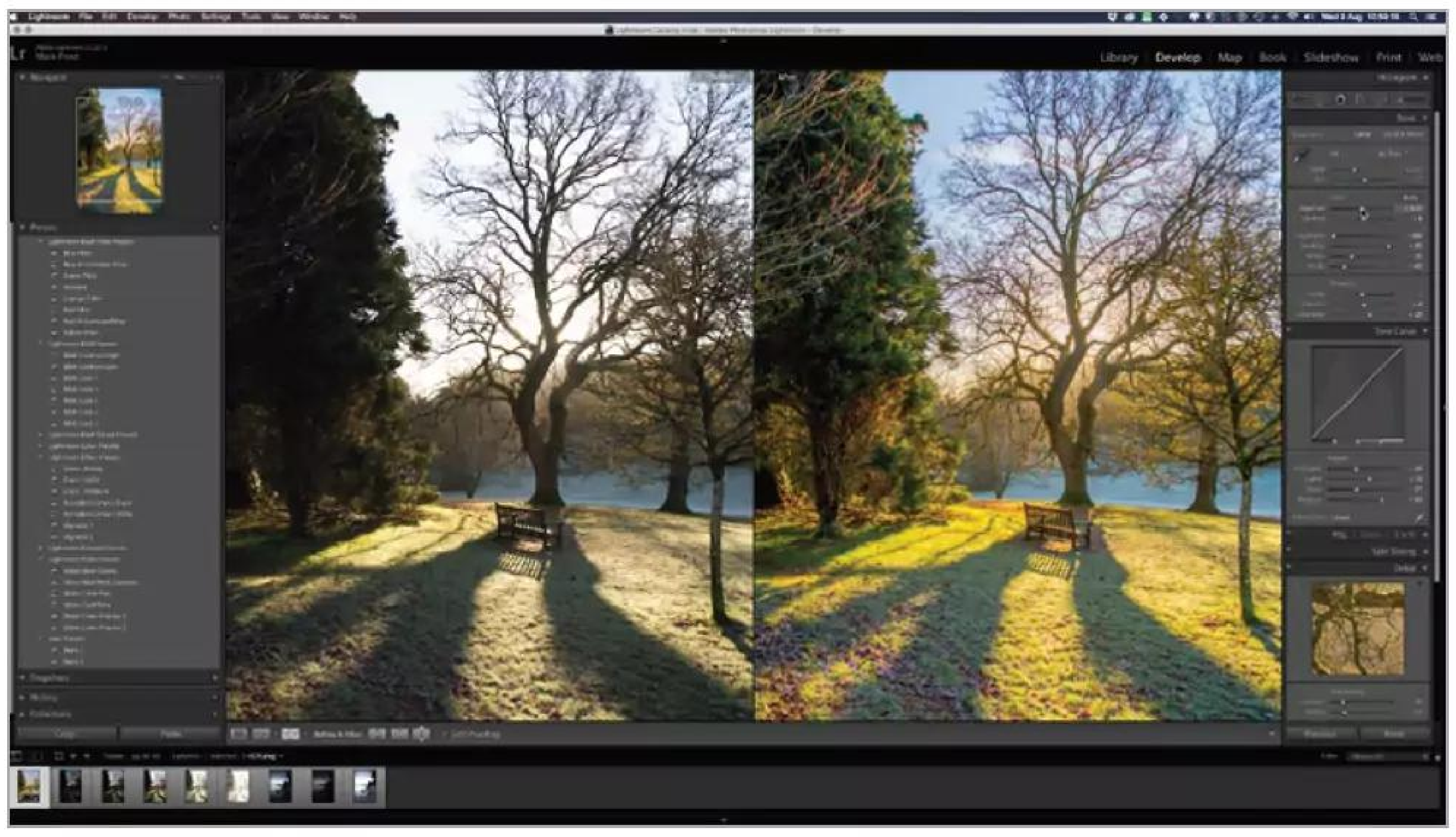
7 Once you're satisfied with your selected options, click on the Merge button and Lightroom will begin processing your images into a single HDR image. The process is fairly quick and even if you've used five or six large files it will only take a few seconds. You can see a progress bar in the top left corner of the screen.


Library Filter :
ographs 407
ed Photographs 0
ollection + 1
s Import 9
sh HD
pg 36-37 26
pg 50-51 1
pg 52-53 3
pg 54-55 1
pg 58-59 4
1-HDR.dng
03/01/2017 09:13:27
3802 x 5702

8 Once the HDR Merge is complete, it will appear in your Library. If you compare it with your base source images you'll see that it has combined the highlight detail of the under-exposed image with the shadow detail of the over-exposed image, resulting in clear detail right across the image, with no burned-out highlights or murky shadows.



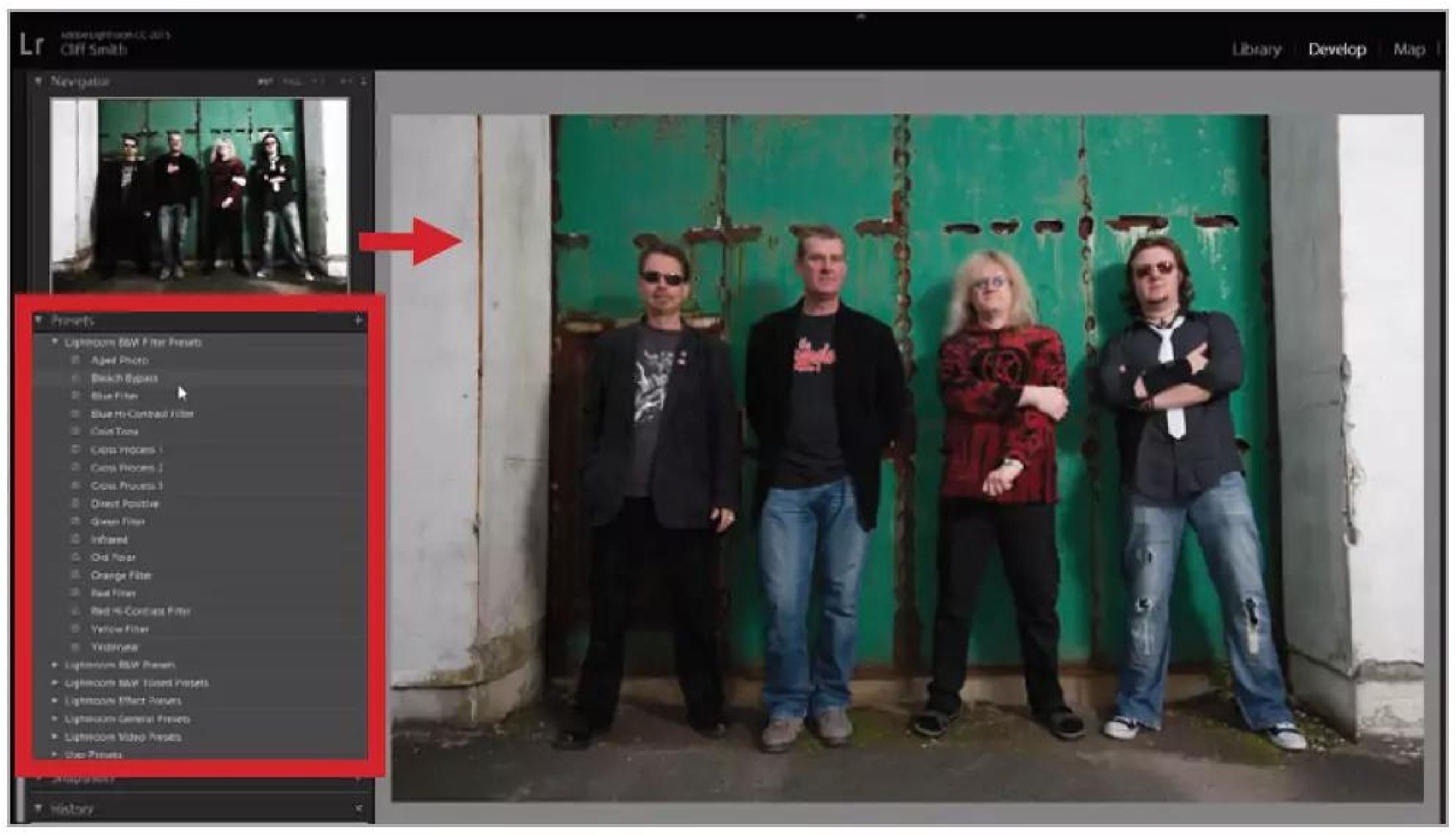
9 Lightroom's HDR Merge function differs from the similar function in Photoshop in one crucial way. Where Photoshop generates a pixel-based document from JPEG images, Lightroom can create HDR images from raw files, retaining all the extra bit-depth and editing flexibility. That gives you a lot more scope when editing the merged image.


Library | Develop | Map | Book | Slideshow | Print | Web

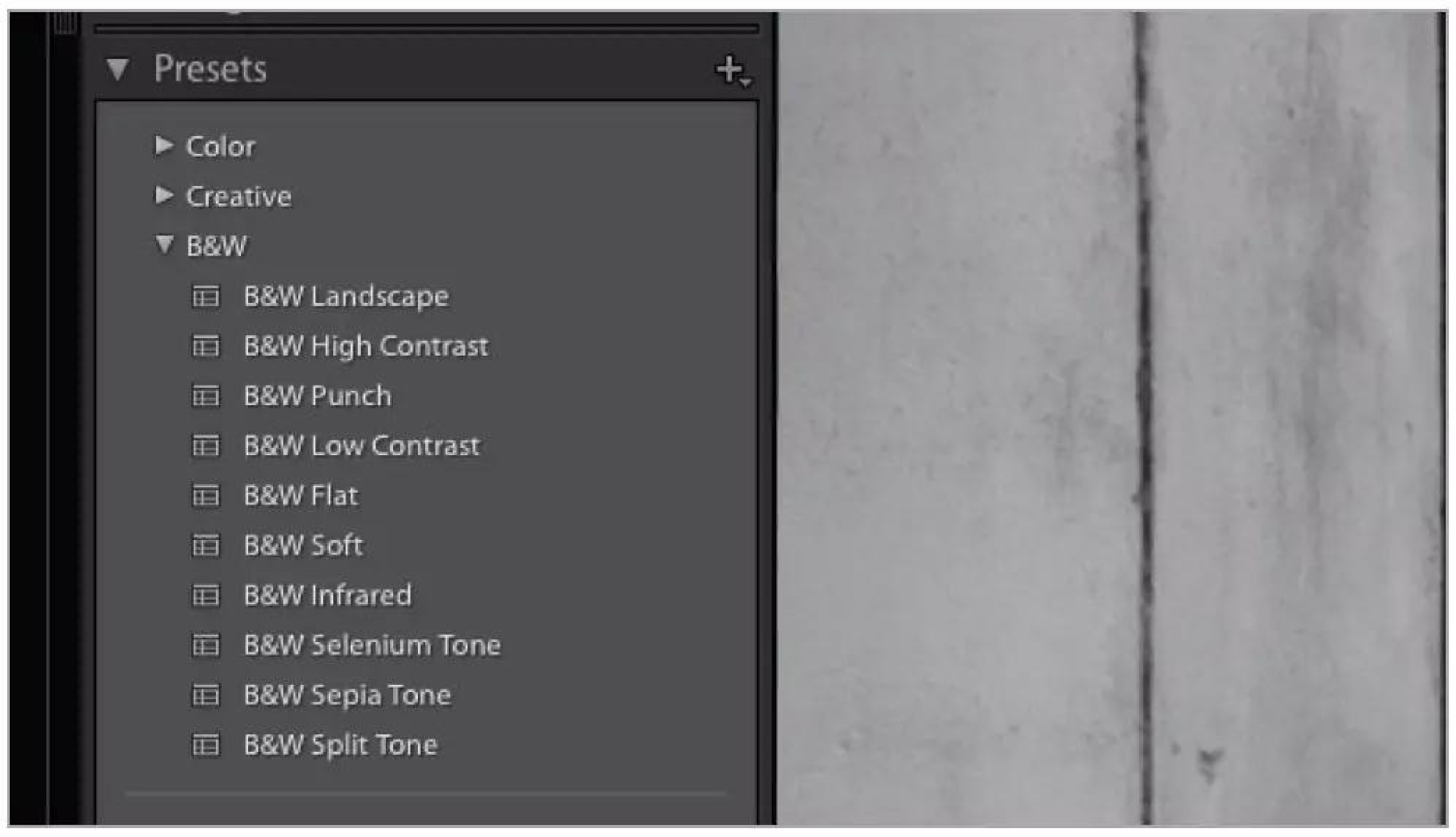
10 If you open your HDR Merged image in the Develop module, you can see that it has much greater flexibility in exposure latitude than the source images; and you can perform the same editing functions on it as any other image. Used in this way HDR imaging becomes a useful tool rather than another trendy filter effect.

Instant Edits with Lightroom Presets

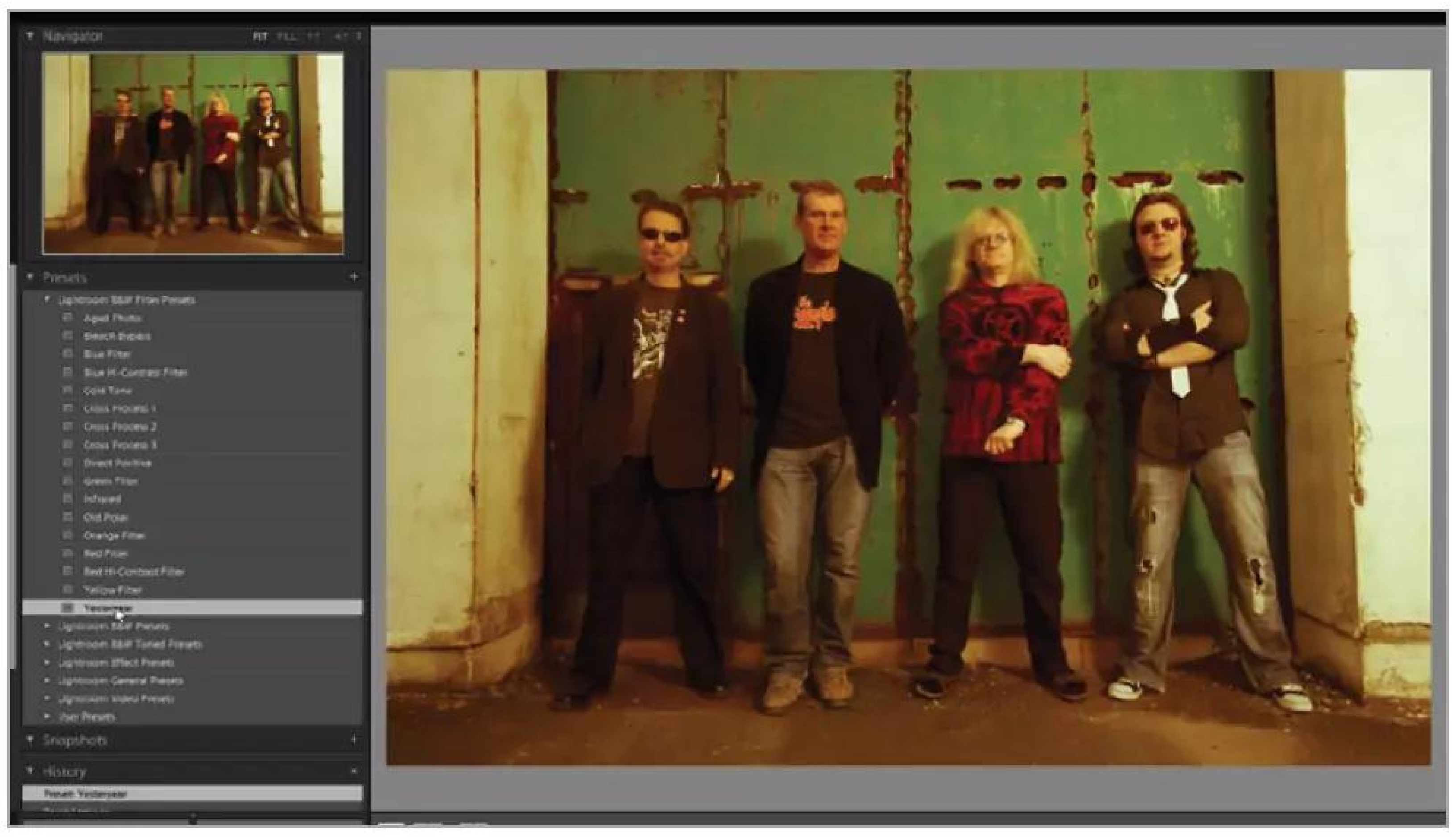
We've covered some of the presets available in the Develop module and how they can provide quick solutions and starting points for your own edits. Lightroom features a wide selection of preset development options that can instantly improve your photos.


Library
Develop
Map

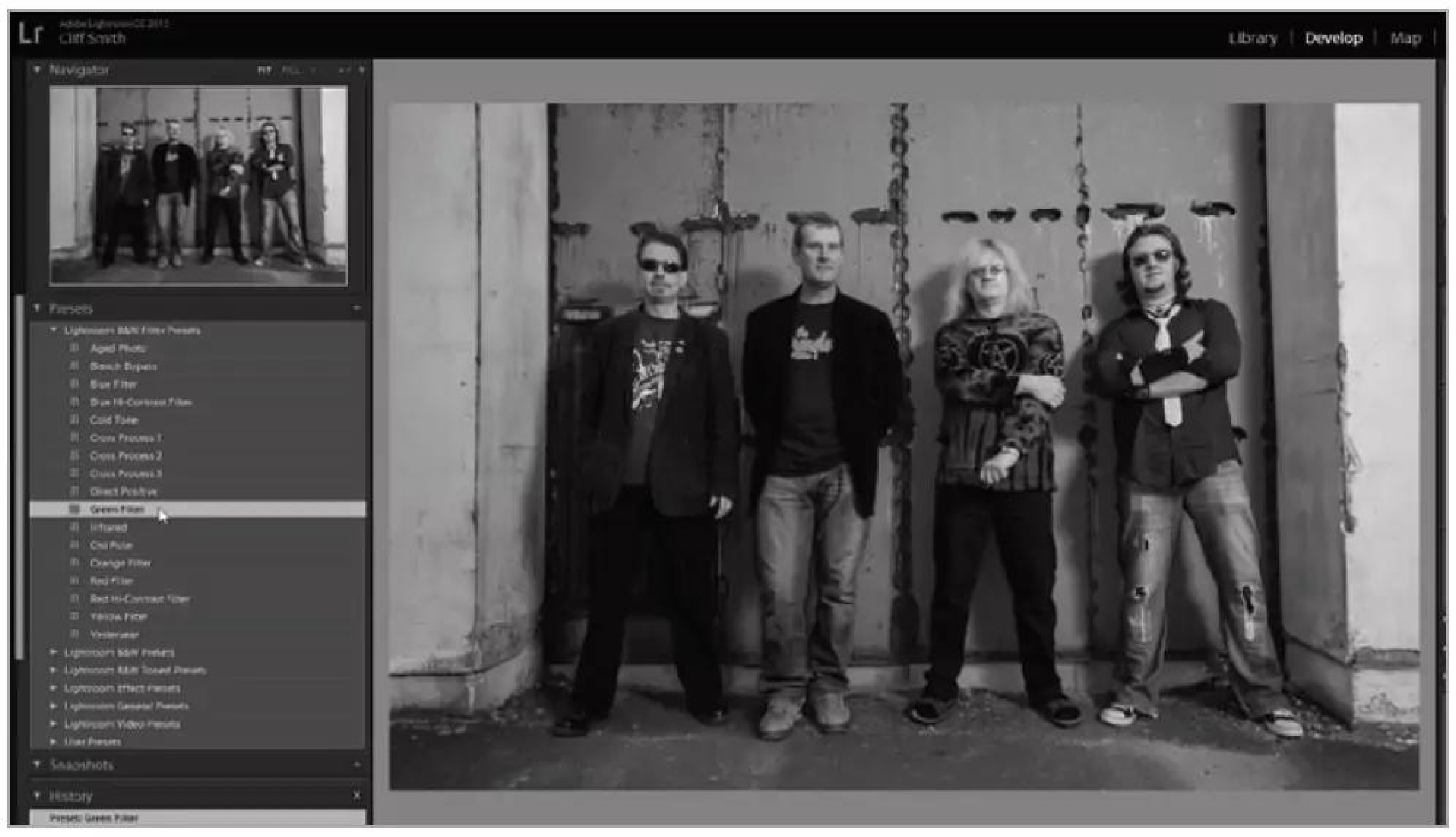
1 You can find the Presets panel near the top of the left-hand sidebar. When selecting presets to use, the Navigator panel is very useful, because it shows a preview of the effect that the preset will have on the image. It's a good idea to pull the left sidebar out to its maximum extent to maximise the size of the Navigator preview window.


Presets
Color
Creative
B&W
B&W Landscape
B&W High Contrast
B&W Punch
B&W Low Contrast
B&W Flat
B&W Soft
B&W Infrared
B&W Selenium Tone
B&W Sepia Tone
B&W Split Tone

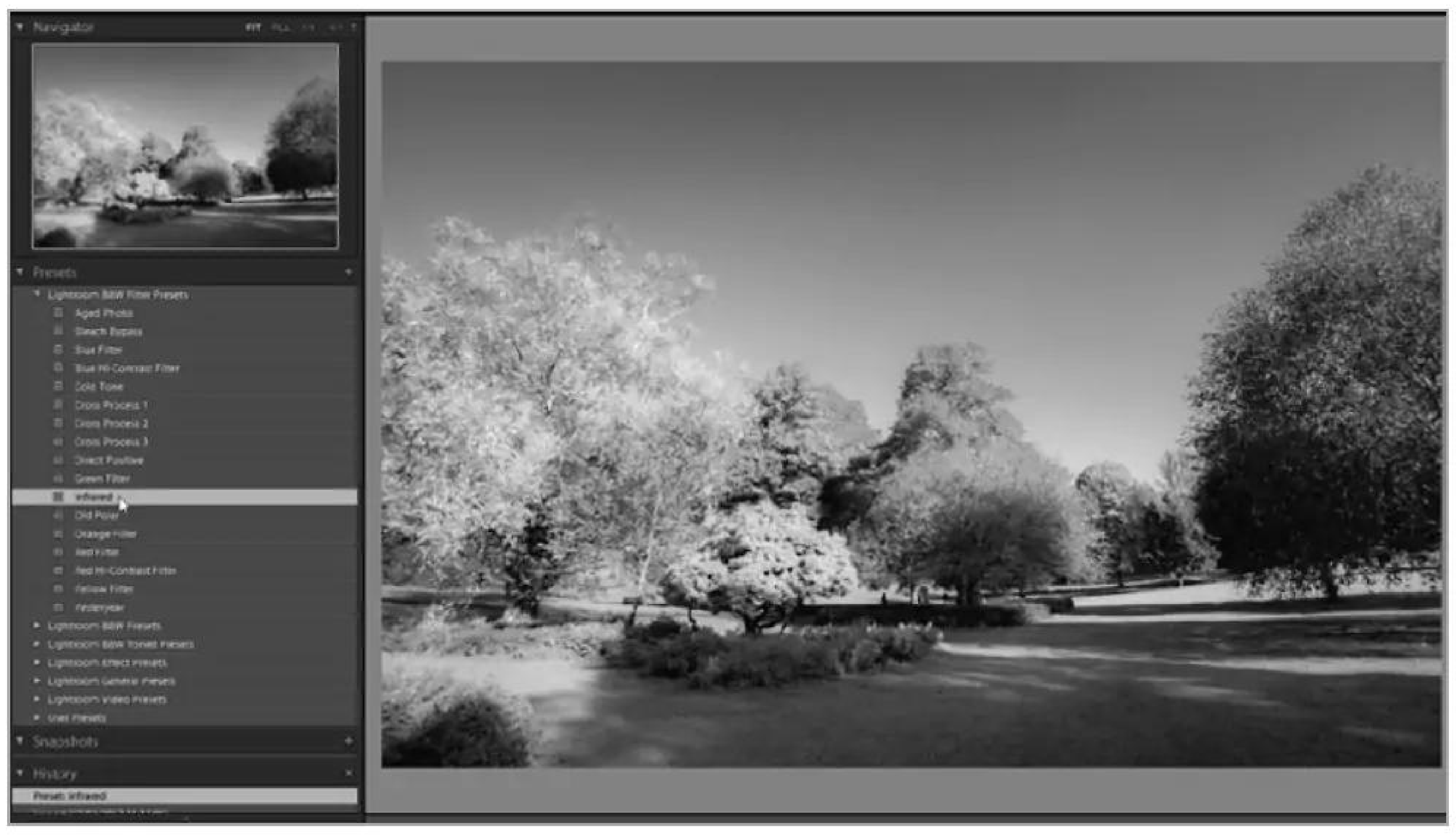
2 Lightroom's built-in presets are divided into seven categories. The first three are labelled as B&W presets, although not all of them are strictly for monochrome images as you'll see shortly. The Effect and General presets produce a wide range of results, while the Video presets, as the name suggests, are for editing and improving video clips.



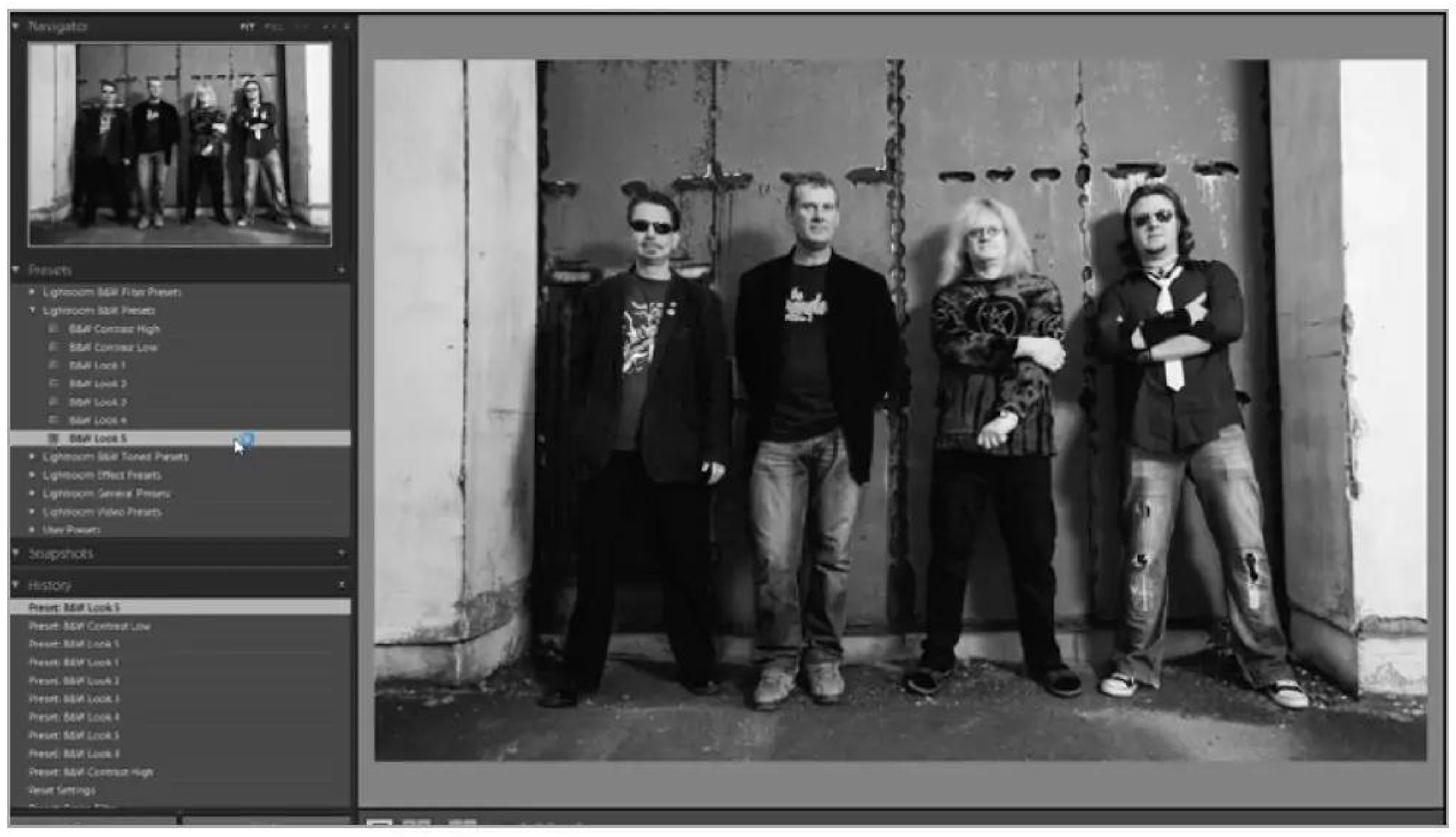
3 The largest and most varied category is B&W Filter presets. About half of these produce colour effects, simulating different film and print processing techniques, including some that simulate aged photos of different types. For this photo of a group of middle-aged rockers, the Yesteryear filter simulates an aged colour negative print.


Library
Develop
Map

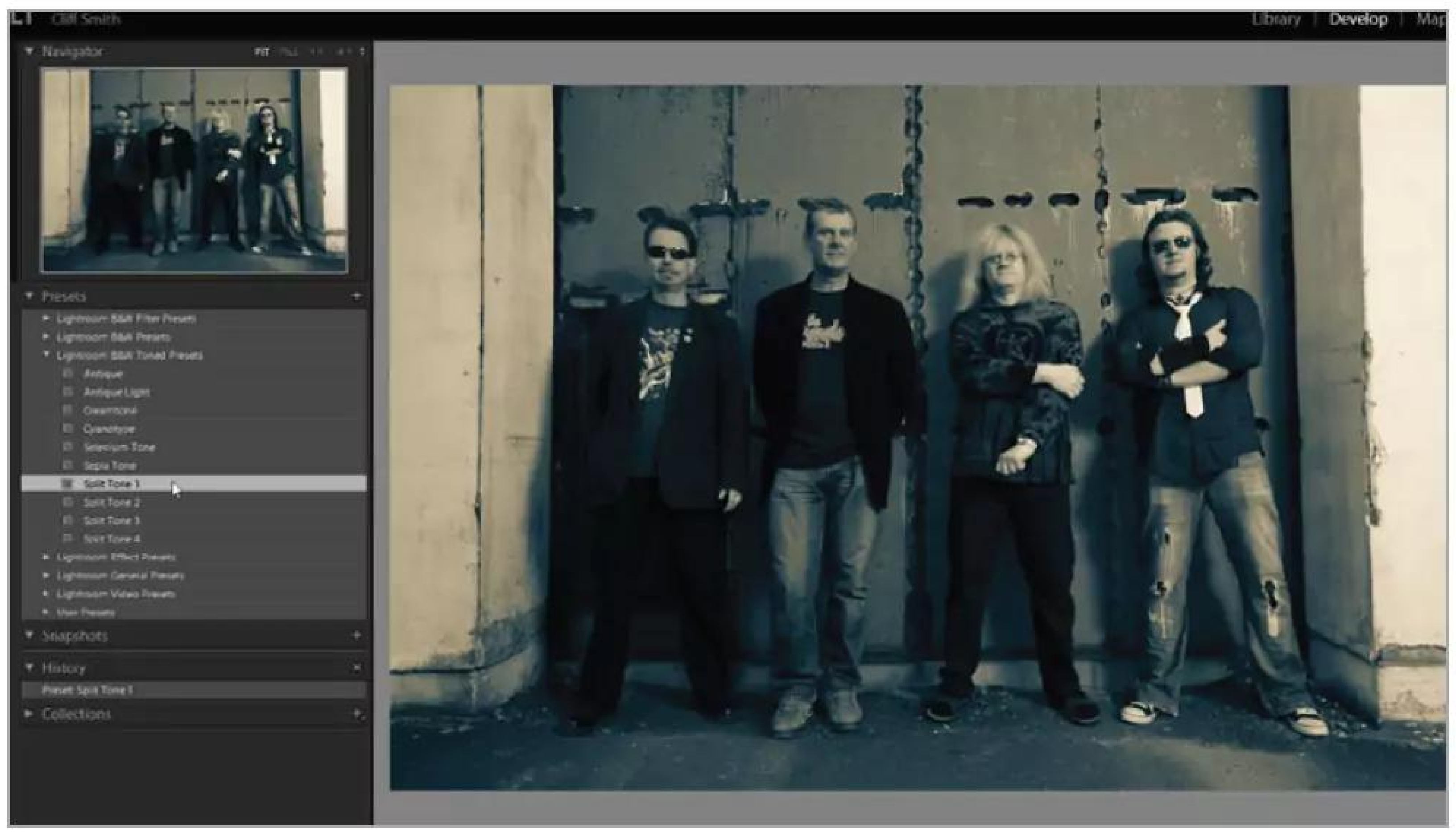
4 Other filters in this category produce monochrome effects, most simulating the effect of colour filters applied to black and white images, which photographers often use to produce different contrast effects. In this case a green filter helps to make the band stand out against the green metal door in the background.



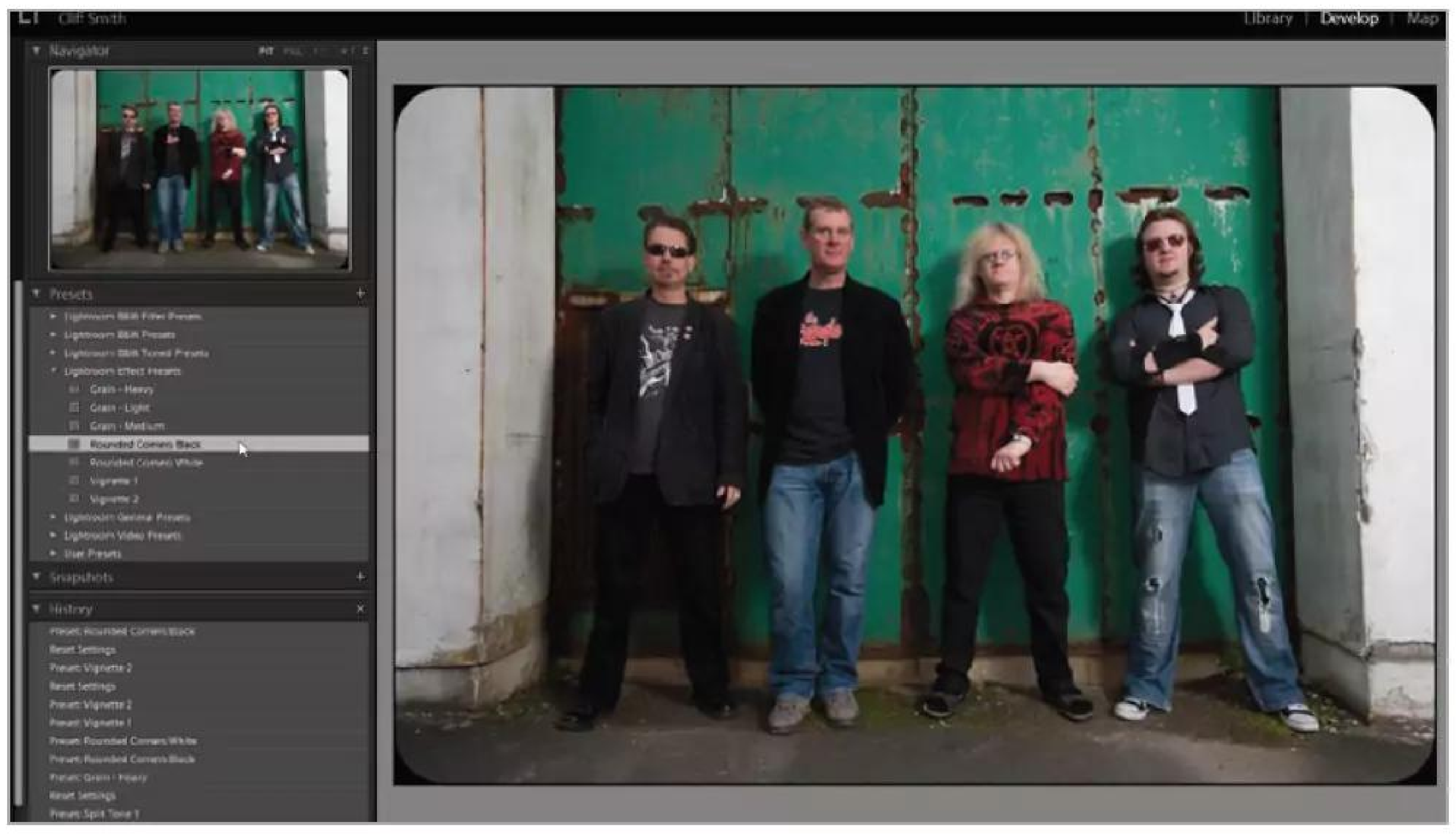
5 Some filters are more appropriate for different types of shot. For example, the Infrared filter produces a surprisingly accurate simulation of shooting monochrome images through an infrared filter, and looks great when applied to scenes containing a lot of foliage. The blue sky is darkened and the green leaves become brighter.



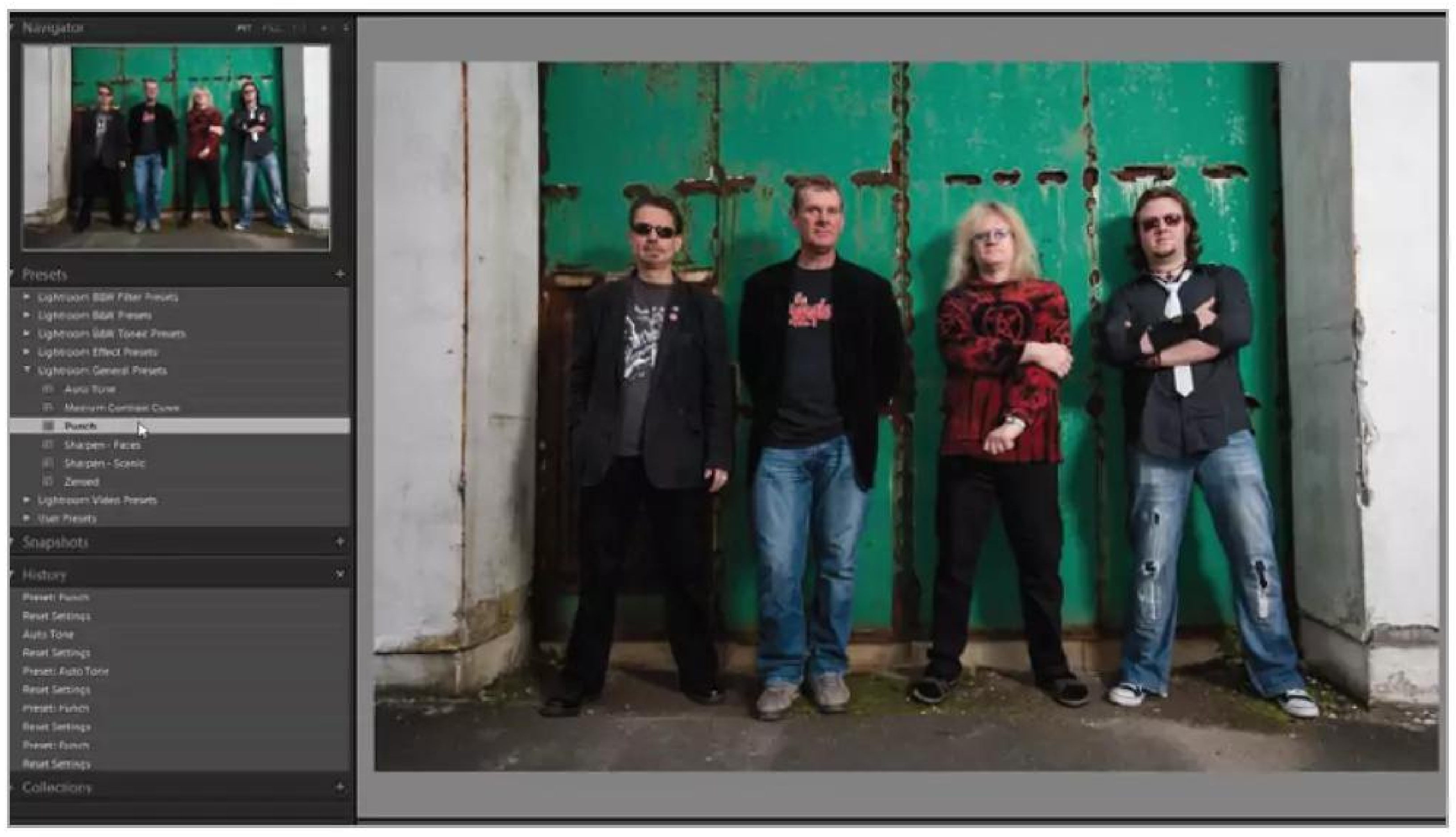
6 Returning to our previous example, we move on to the B&W Presets category. These all produce monochrome effects, with high and low contrast effects at the top of the list, followed by five different B&W looks. These make variations to the Basic panel sliders and the Tone Curve to produce various exposure and contrast effects.



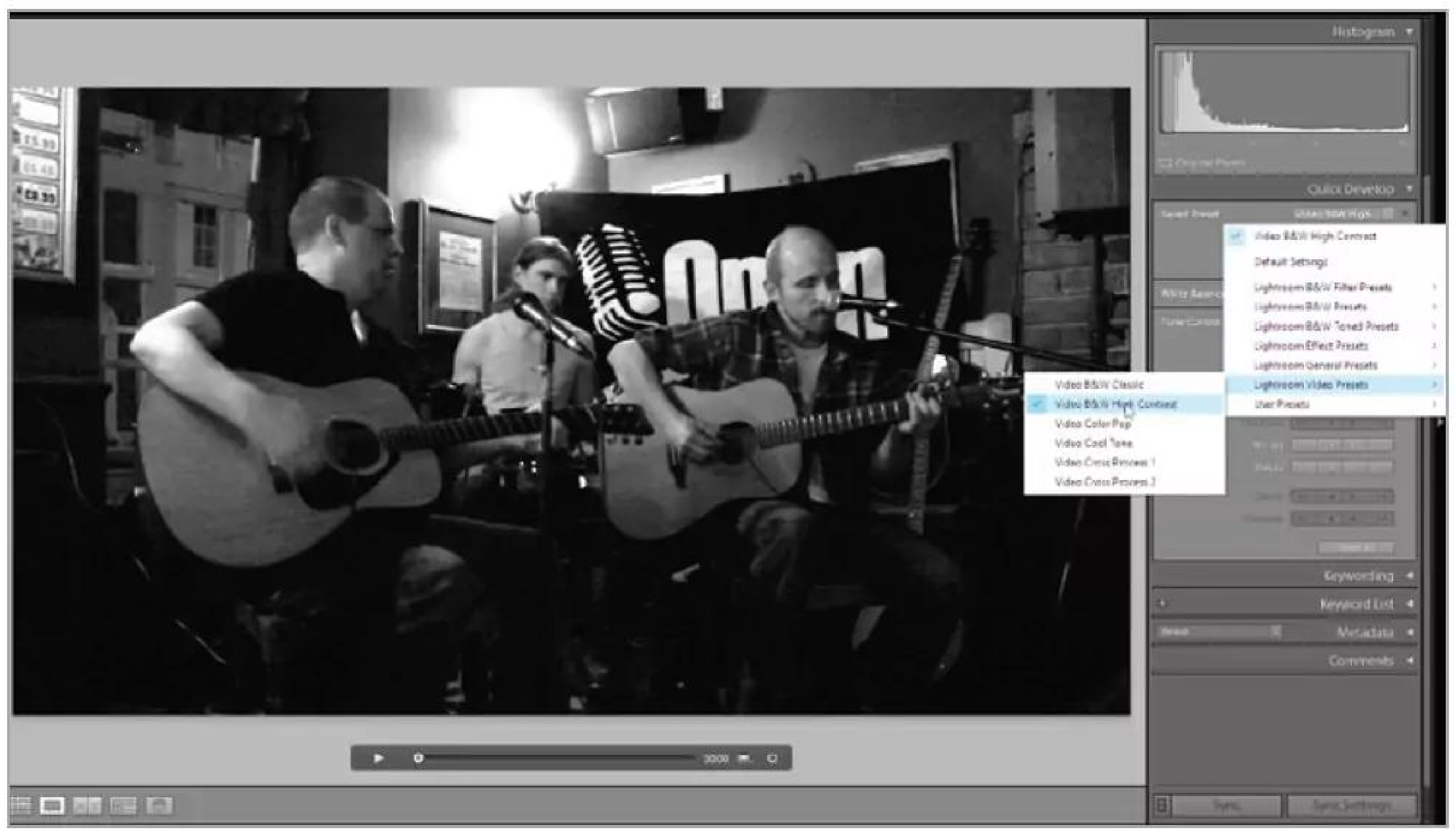
7 The third B&W Presets category includes a wide range of special monochrome processing simulations. The ever-popular sepia toning process is found here and you can also find selenium toning, cyanotype and creamtone, as well as two different 'antique' effects and a selection of four different split-tone processing options.



8 Moving on, we come to the Effects Presets category. As the name suggests, these are mainly presets that use the controls found in the Effects panel. We already looked at the film grain effects earlier but two 'rounded corners' and two vignetting options use the versatile post-crop vignetting options also found in that panel.



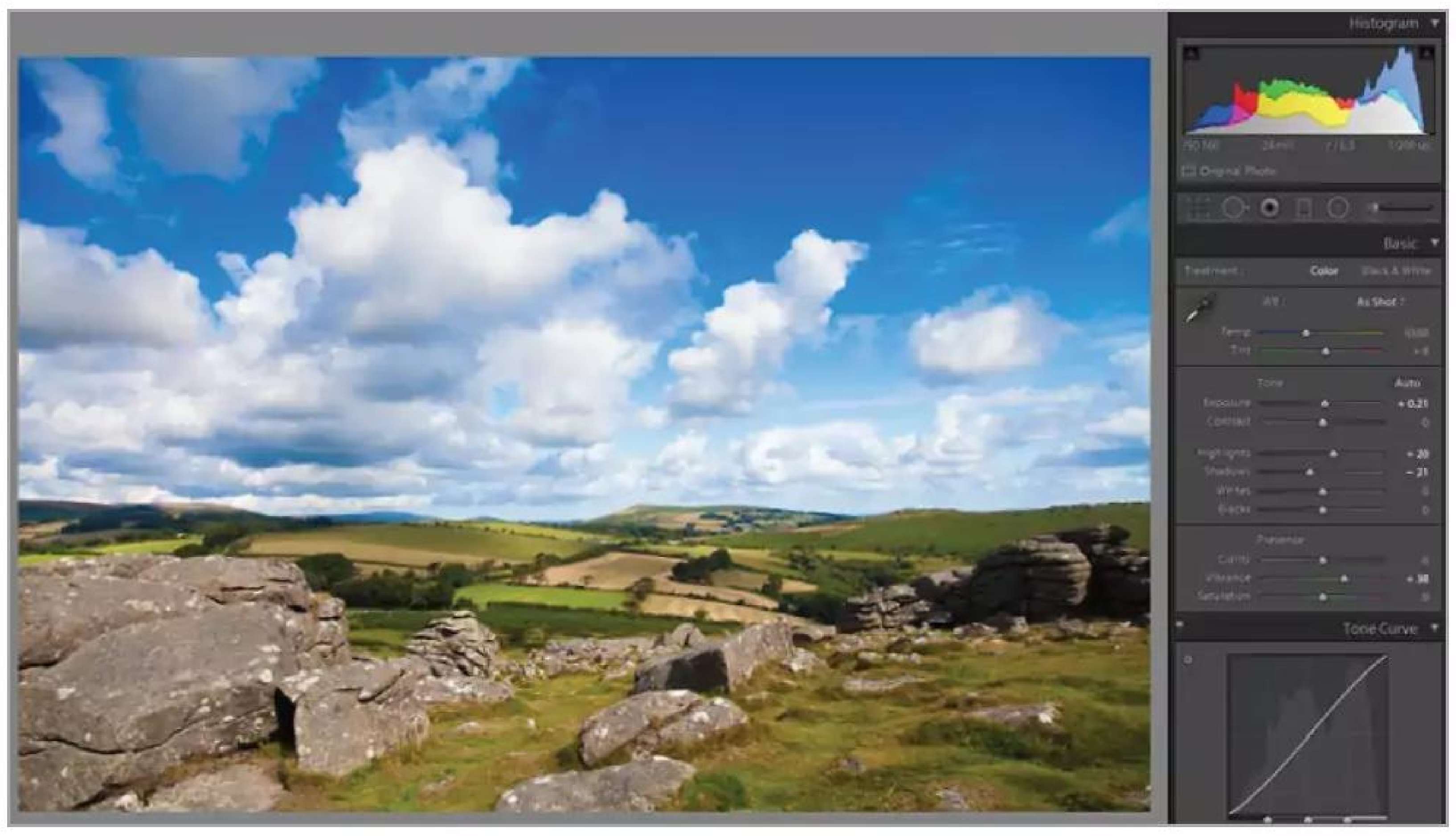
9 The final photographic presets category is General Presets. Here you can find a small selection of miscellaneous presets that adjust settings in the Basic, Tone Curve and Detail panels. Auto Tone applies the Auto setting from the Basic panel and Zeroed zeroes all sliders, removing any previous processing settings from the image.



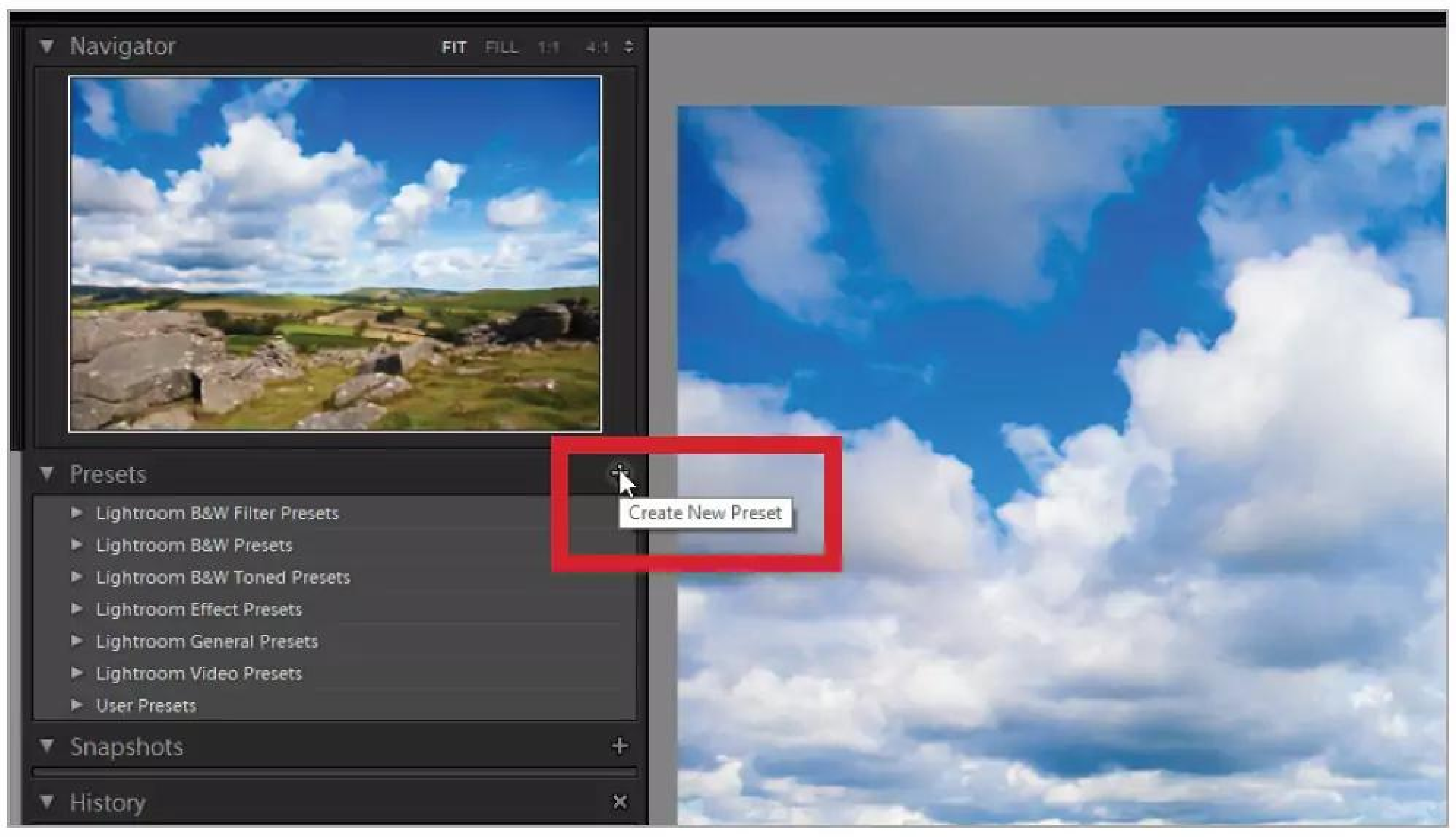
10 The Video Presets category is an oddity, since video clips can't be opened in the Develop module. Instead, you can apply these presets to your video clips using the Presets drop-down menu in the Library module's Quick Develop panel. There are two B&W options, two colour options and two cross-process special effect options.

Saving Your Own Processing Presets

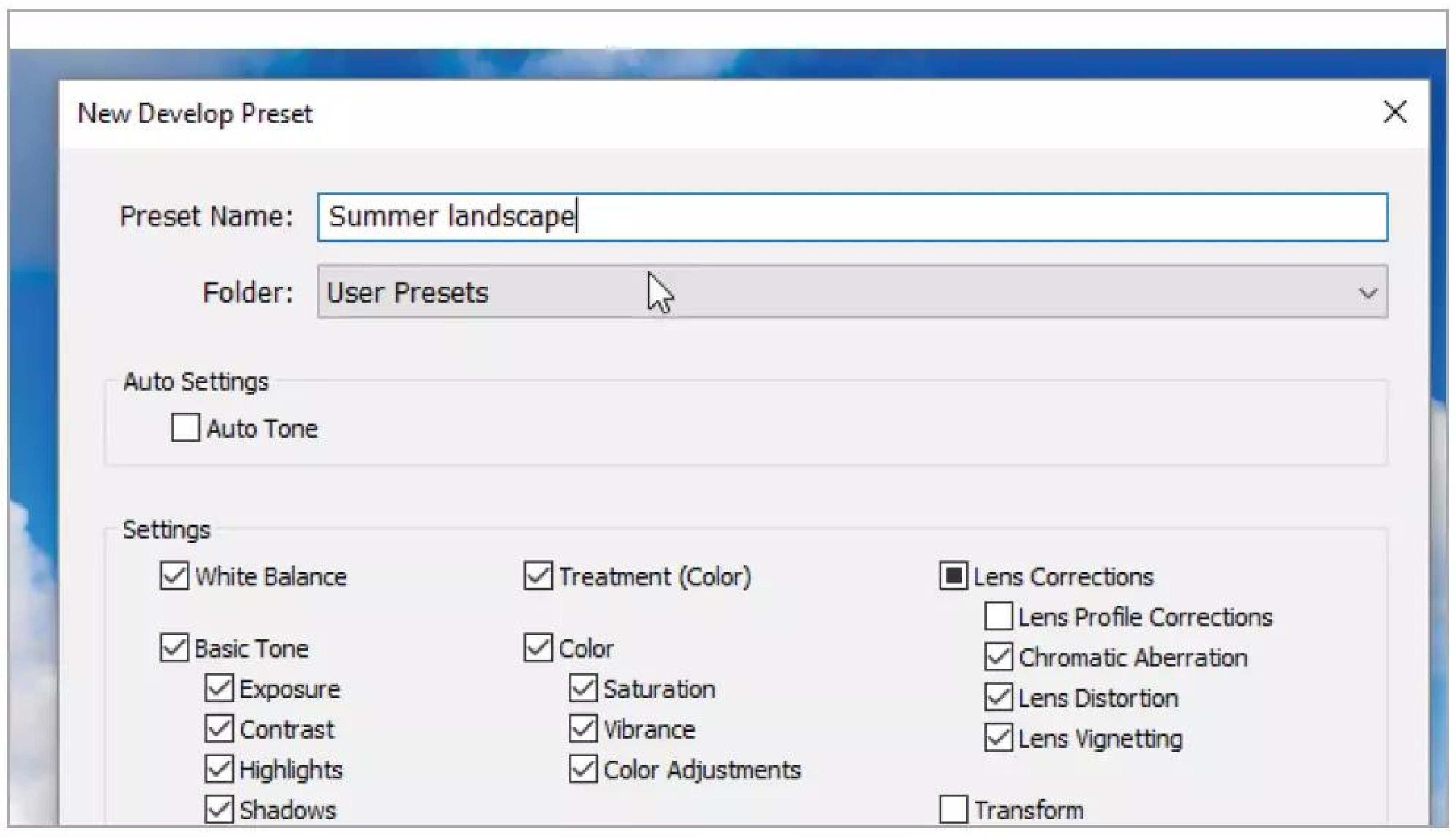
If you regularly process similar types of photos using the same settings, you can turn your settings into a user-defined preset that can be saved and reused on other photos. It's quite easy to do but does require some explanation.


Histogram
Basic
Tone Curve

1 If you have a set of processing steps that you use regularly, or if you need to perform the same operation on batches of photos, it makes sense to turn that operation into a preset. To get started with this, open an example image in the Develop module and carry out the processing steps on it that you want to save as a preset.


Navigator
FIT FILL 1:1 4:1
Presets
Create New Preset
Lightroom B&W Filter Presets
Lightroom B&W Presets
Lightroom B&W Toned Presets
Lightroom Effect Presets
Lightroom General Presets
Lightroom Video Presets
User Presets
Snapshots
History

2 Once you're happy with your processing settings, take a look at the left-hand sidebar. On the right-hand end of the title bar of the Presets panel, you can see a small button with a + symbol; if you mouse over it you can see the tooltip text Create New Preset. Click on this button to go to the New Develop Preset window.

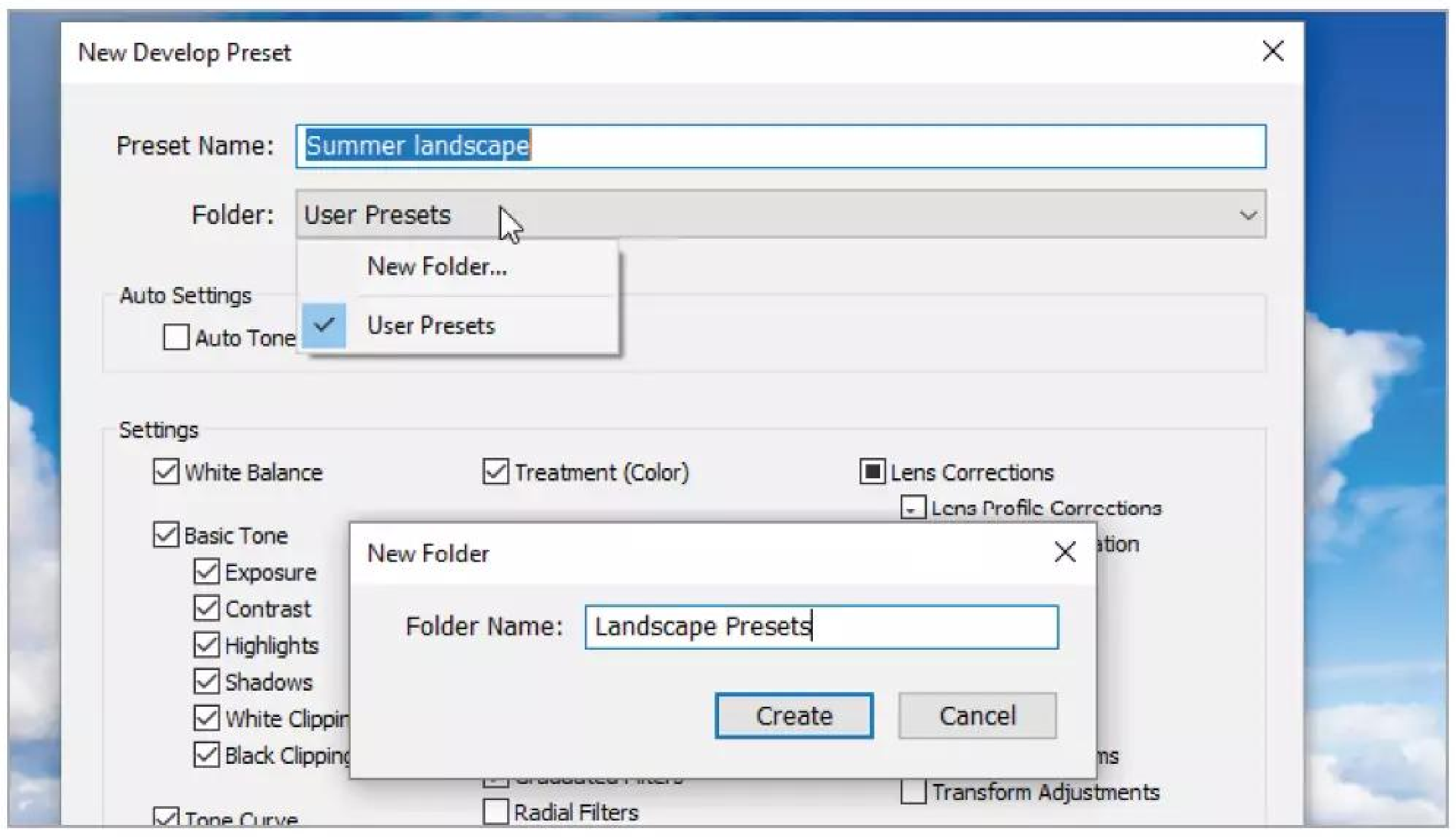

New Develop Preset

Preset Name: Summer landscape
Folder: User Presets

Auto Settings
☐ Auto Tone

Settings
☑ White Balance
☑ Basic Tone
  ☑ Exposure
  ☑ Contrast
  ☑ Highlights
  ☑ Shadows
☑ Treatment (Color)
☑ Color
  ☑ Saturation
  ☑ Vibrance
  ☑ Color Adjustments
■ Lens Corrections
  ☐ Lens Profile Corrections
  ☑ Chromatic Aberration
  ☑ Lens Distortion
  ☑ Lens Vignetting
☐ Transform

3 The New Develop Preset window is one of the most complicated screens in Lightroom, involving multiple options, so let's go through it step by step to break it down for you. The first thing you need to do is give your new preset a name. Here we're enhancing a typical summer landscape shot, so it is named appropriately.


New Develop Preset

Preset Name: Summer landscape
Folder: User Presets

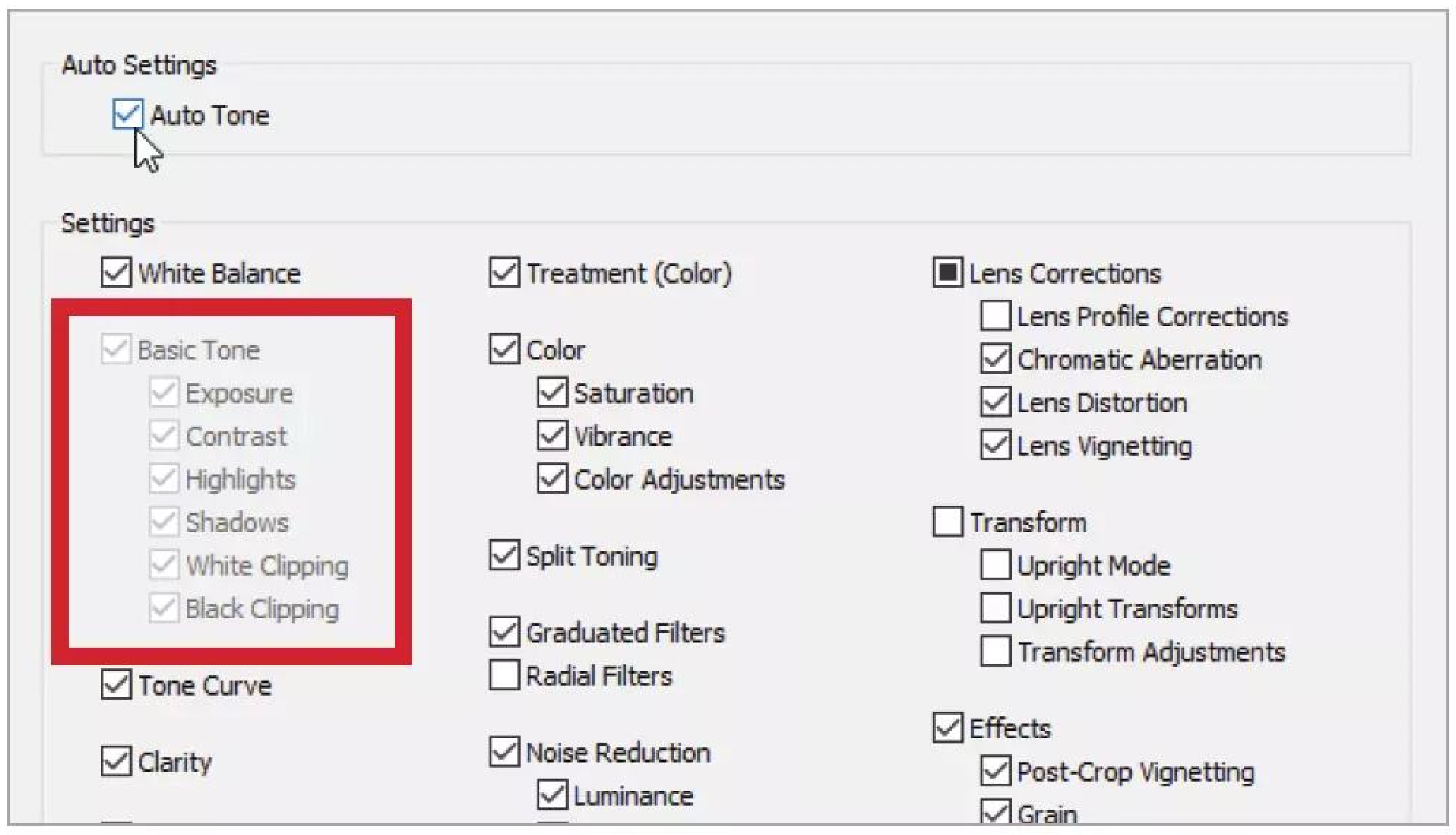
New Folder...
✓ User Presets

New Folder

Folder Name: Landscape Presets

Create
Cancel
Auto Settings
☐ Auto Tone
Settings
☑ White Balance
☑ Basic Tone
☑ Exposure
☑ Contrast
☑ Highlights
☑ Shadows
☑ Tone Curve
☑ Treatment (Color)
☐ Radial Filters
■ Lens Corrections
☐ Transform Adjustments

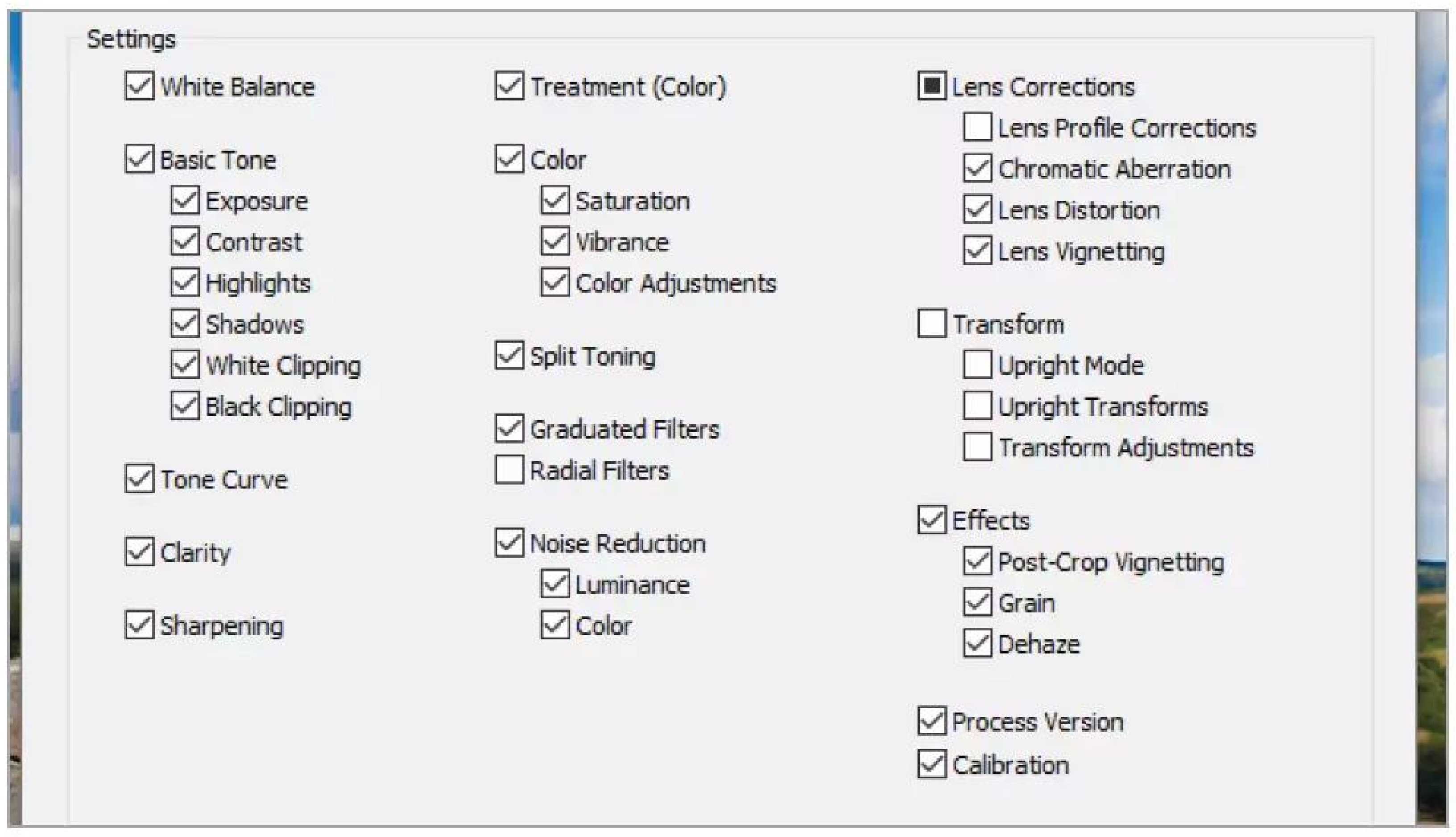
4 Next, we decide where we want to save our new preset. Click on the Folder bar and you can see a drop-down menu. The default option is to save it in the existing User Presets folder but you also have the option to create your own new presets folder. If you plan on creating several different presets this may be useful.



Auto Settings
- ☑ Auto Tone

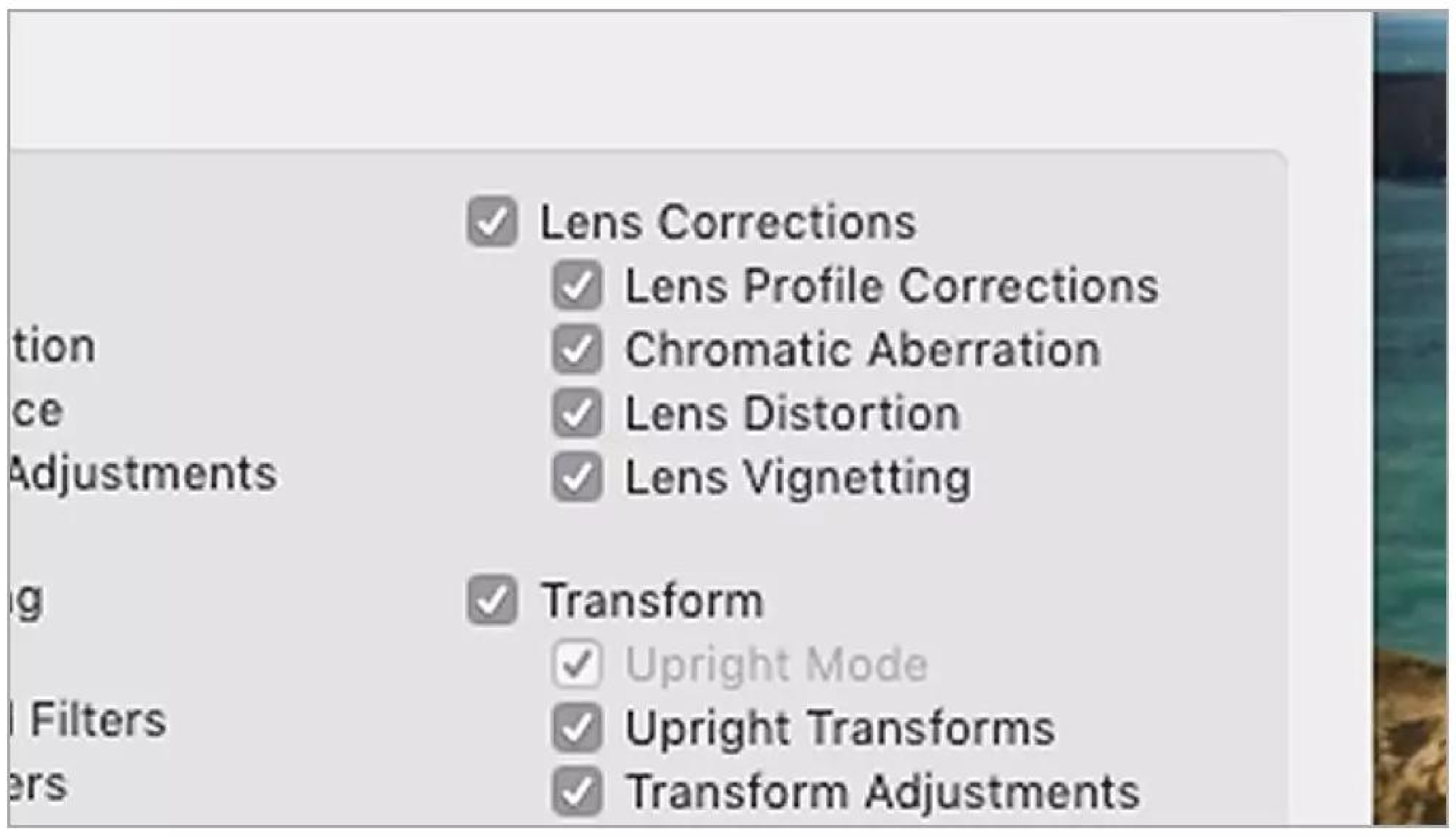
Settings
- ☑ White Balance
- ☑ Basic Tone
  - ☑ Exposure
  - ☑ Contrast
  - ☑ Highlights
  - ☑ Shadows
  - ☑ White Clipping
  - ☑ Black Clipping
- ☑ Tone Curve
- ☑ Clarity
- ☑ Treatment (Color)
- ☑ Color
  - ☑ Saturation
  - ☑ Vibrance
  - ☑ Color Adjustments
- ☑ Split Toning
- ☑ Graduated Filters
- ☐ Radial Filters
- ☑ Noise Reduction
  - ☑ Luminance
- ■ Lens Corrections
  - ☐ Lens Profile Corrections
  - ☑ Chromatic Aberration
  - ☑ Lens Distortion
  - ☑ Lens Vignetting
- ☐ Transform
  - ☐ Upright Mode
  - ☐ Upright Transforms
  - ☐ Transform Adjustments
- ☑ Effects
  - ☑ Post-Crop Vignetting
  - ☑ Grain

5 Above the main options panel in a box by itself, you can see the Auto Tone check box. If you click in this box you can see that all of the Basic Tone options immediately grey out, because Auto Tone overrides all other tone settings. If your preset includes specific Basic Tone settings, as our example does, leave Auto Tone unchecked.



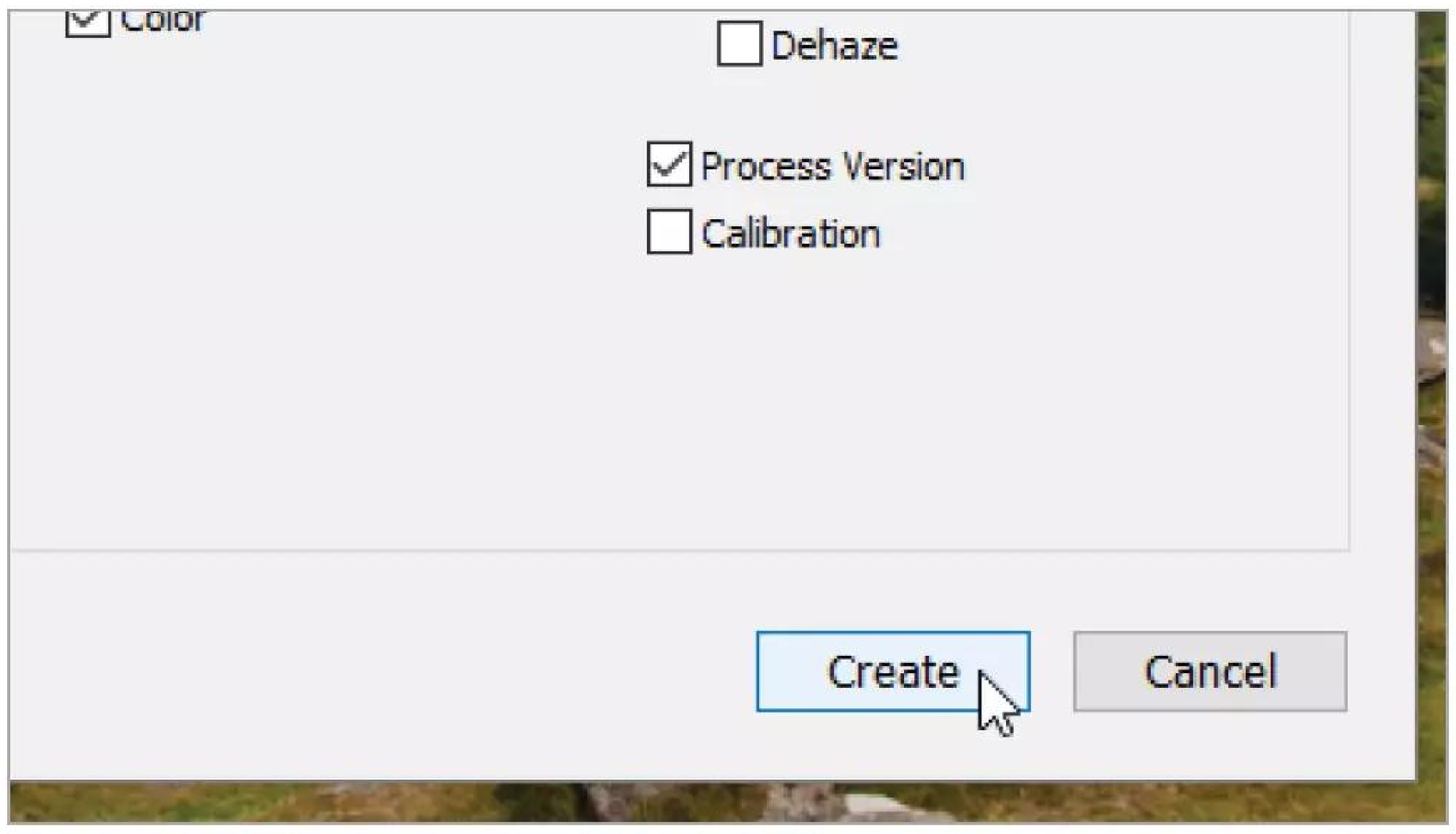
Settings
- ☑ White Balance
- ☑ Basic Tone
  - ☑ Exposure
  - ☑ Contrast
  - ☑ Highlights
  - ☑ Shadows
  - ☑ White Clipping
  - ☑ Black Clipping
- ☑ Tone Curve
- ☑ Clarity
- ☑ Sharpening
- ☑ Treatment (Color)
- ☑ Color
  - ☑ Saturation
  - ☑ Vibrance
  - ☑ Color Adjustments
- ☑ Split Toning
- ☑ Graduated Filters
- ☐ Radial Filters
- ☑ Noise Reduction
  - ☑ Luminance
  - ☑ Color
- ■ Lens Corrections
  - ☐ Lens Profile Corrections
  - ☑ Chromatic Aberration
  - ☑ Lens Distortion
  - ☑ Lens Vignetting
- ☐ Transform
  - ☐ Upright Mode
  - ☐ Upright Transforms
  - ☐ Transform Adjustments
- ☑ Effects
  - ☑ Post-Crop Vignetting
  - ☑ Grain
  - ☑ Dehaze
- ☑ Process Version
- ☑ Calibration

6 Next, go through each of the check boxes in the Settings panel. Essentially, if your processing formula changes any of the settings listed, you need to check the box for that setting so that it is included in the preset. Although many are pre-checked by default, this does not automatically correspond to your current settings.



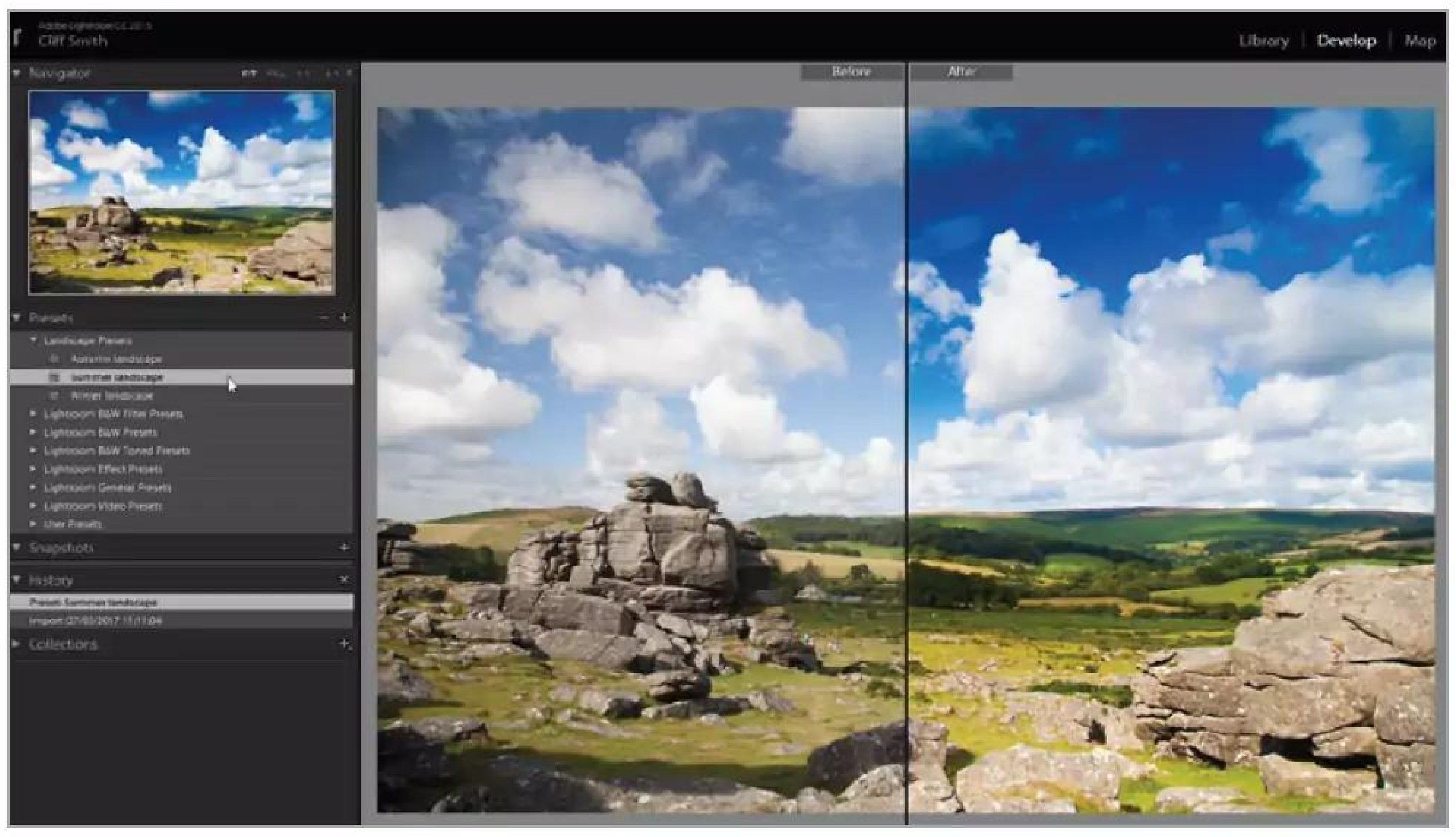
- ☑ Lens Corrections
  - ☑ Lens Profile Corrections
  - ☑ Chromatic Aberration
  - ☑ Lens Distortion
  - ☑ Lens Vignetting
- ☑ Transform
  - ☑ Upright Mode
  - ☑ Upright Transforms
  - ☑ Transform Adjustments

7 One setting that it is worth paying closer attention to is the Lens Corrections section. By default, Chromatic Aberration, Lens Distortion and Lens Vignetting are checked, but Lens Profile Corrections is not. If you want your preset to make use of Lightroom's lens profile database, you need to check this option as well.

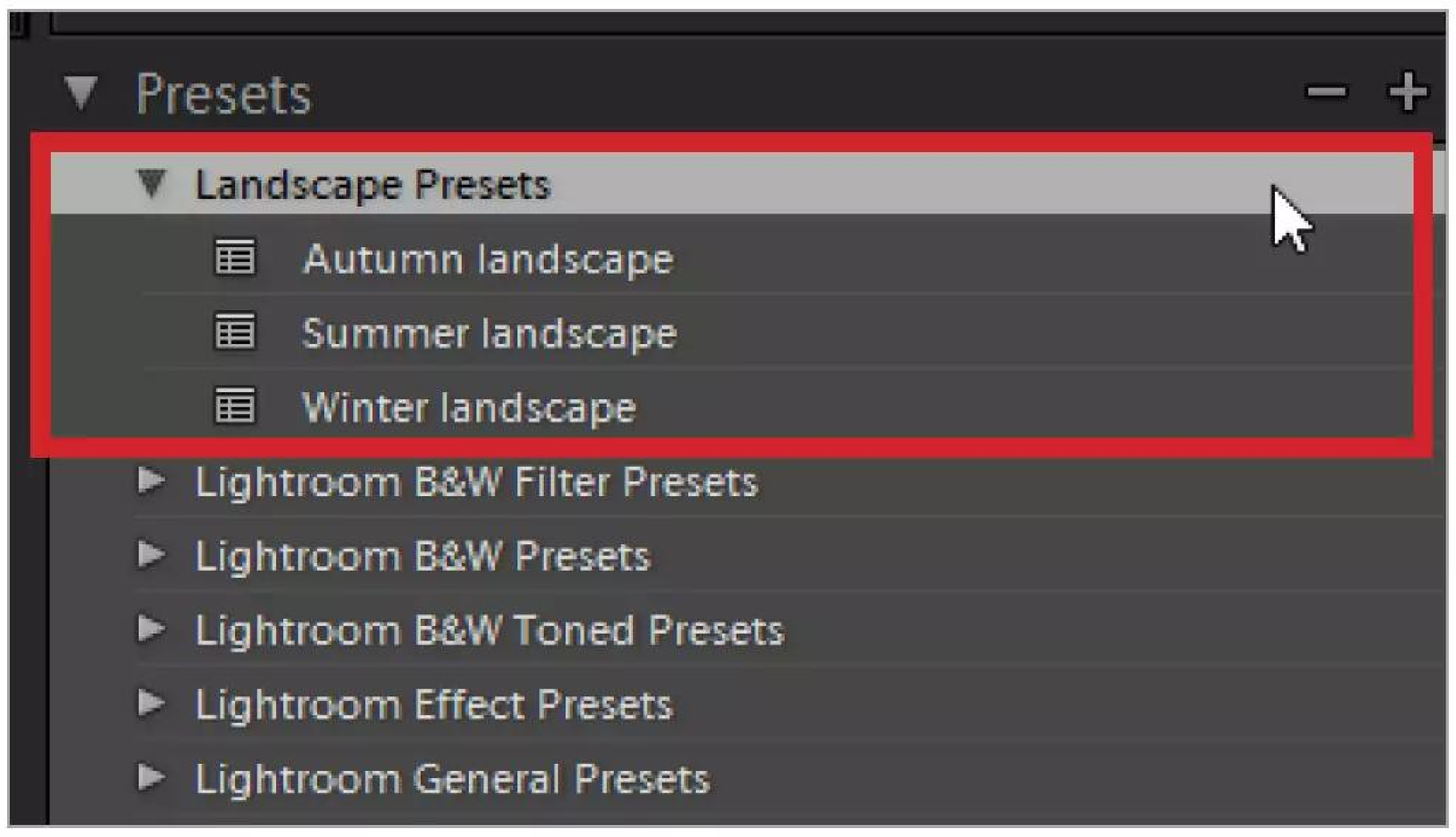


- ☑ Color
- ☐ Dehaze
- ☑ Process Version
- ☐ Calibration

8 Once you're happy that you've checked all the appropriate boxes, click on the Create button at the bottom of the screen. The preset will now be saved, either into the User Presets category or into your own named presets folder, both of which are found in the Presets panel. Take a look there just to check that it has saved correctly.



9 You can now use your saved preset to copy the same settings to a new photo. Simply open the photo in the develop module, open the Presets panel and click on the saved preset just as you would with the built-in default presets. The settings that you saved will be applied to the new photo. You can also batch-process in the Library module.



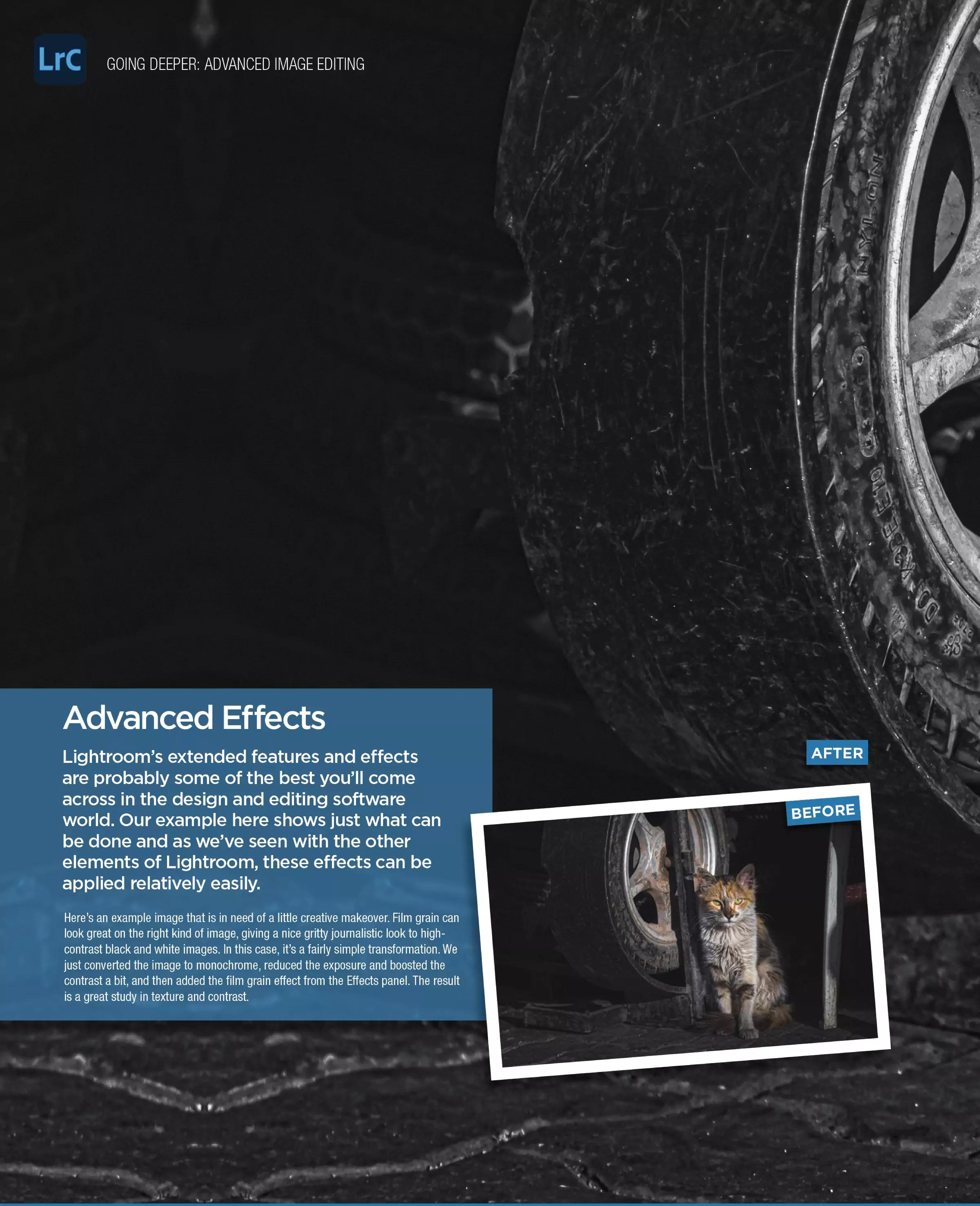
▼ Presets
▼ Landscape Presets
Autumn landscape
Summer landscape
Winter landscape
▶ Lightroom B&W Filter Presets
▶ Lightroom B&W Presets
▶ Lightroom B&W Toned Presets
▶ Lightroom Effect Presets
▶ Lightroom General Presets

10 By creating and properly organising your presets, you can speed up processing immensely, especially if you regularly shoot large batches of similar shots that you want look a particular way. Remember that you can use presets as a starting point and that you can tweak and adjust preset settings to suit individual shots.

Advanced Effects

Lightroom's extended features and effects are probably some of the best you'll come across in the design and editing software world. Our example here shows just what can be done and as we've seen with the other elements of Lightroom, these effects can be applied relatively easily.

Here's an example image that is in need of a little creative makeover. Film grain can look great on the right kind of image, giving a nice gritty journalistic look to high-contrast black and white images. In this case, it's a fairly simple transformation. We just converted the image to monochrome, reduced the exposure and boosted the contrast a bit, and then added the film grain effect from the Effects panel. The result is a great study in texture and contrast.



You are Here: The Map Module

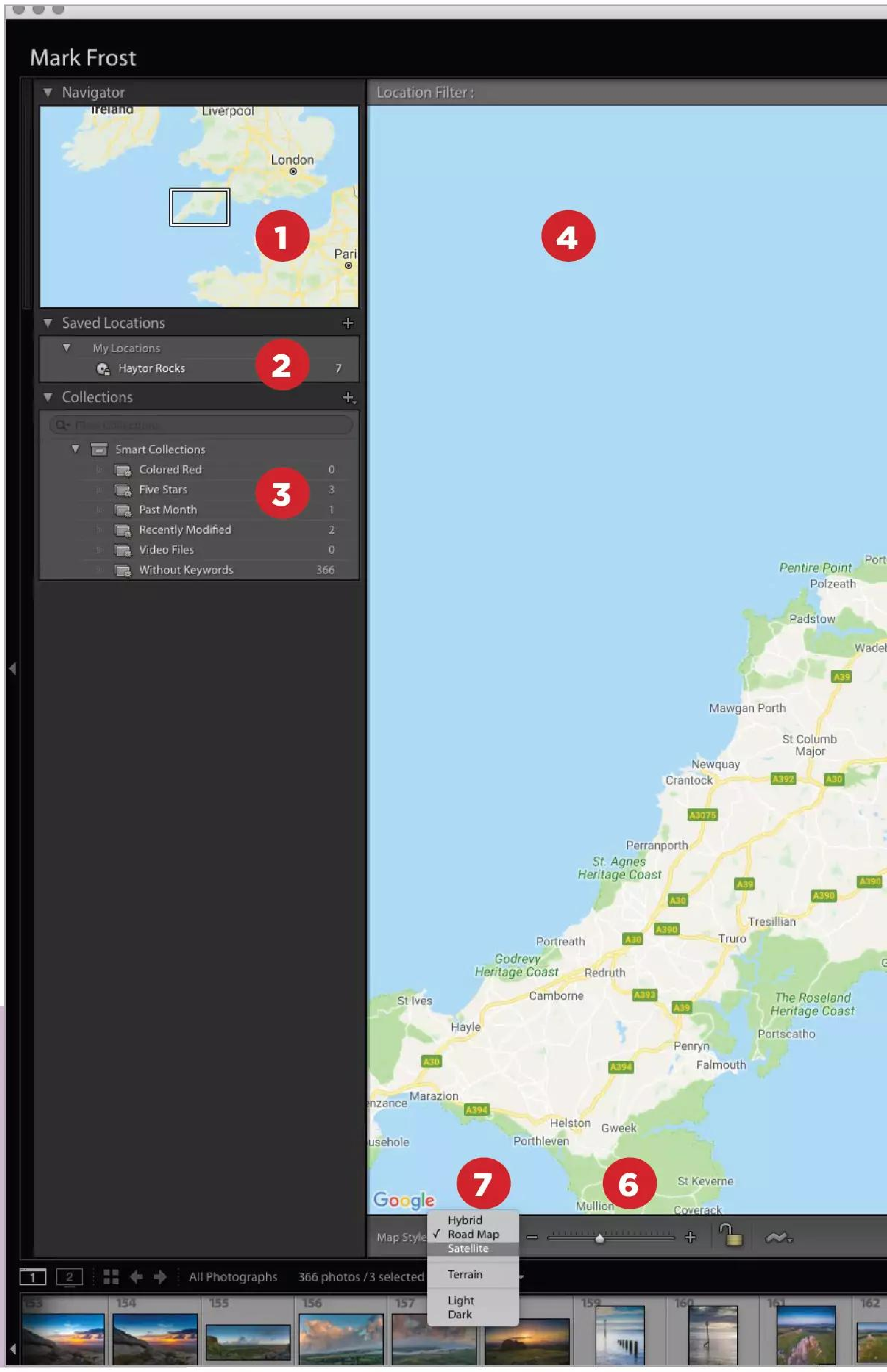
The satellite systems employed by governments and companies are so accurate, they can pinpoint your location to within a couple of metres anywhere on the planet. Most mobile devices incorporate global positioning, as do many compact cameras. Lightroom can use satellite positioning data embedded in the metadata of your photos to log the location where the photo was taken, and all via the Map Module.

Introducing the Map Module

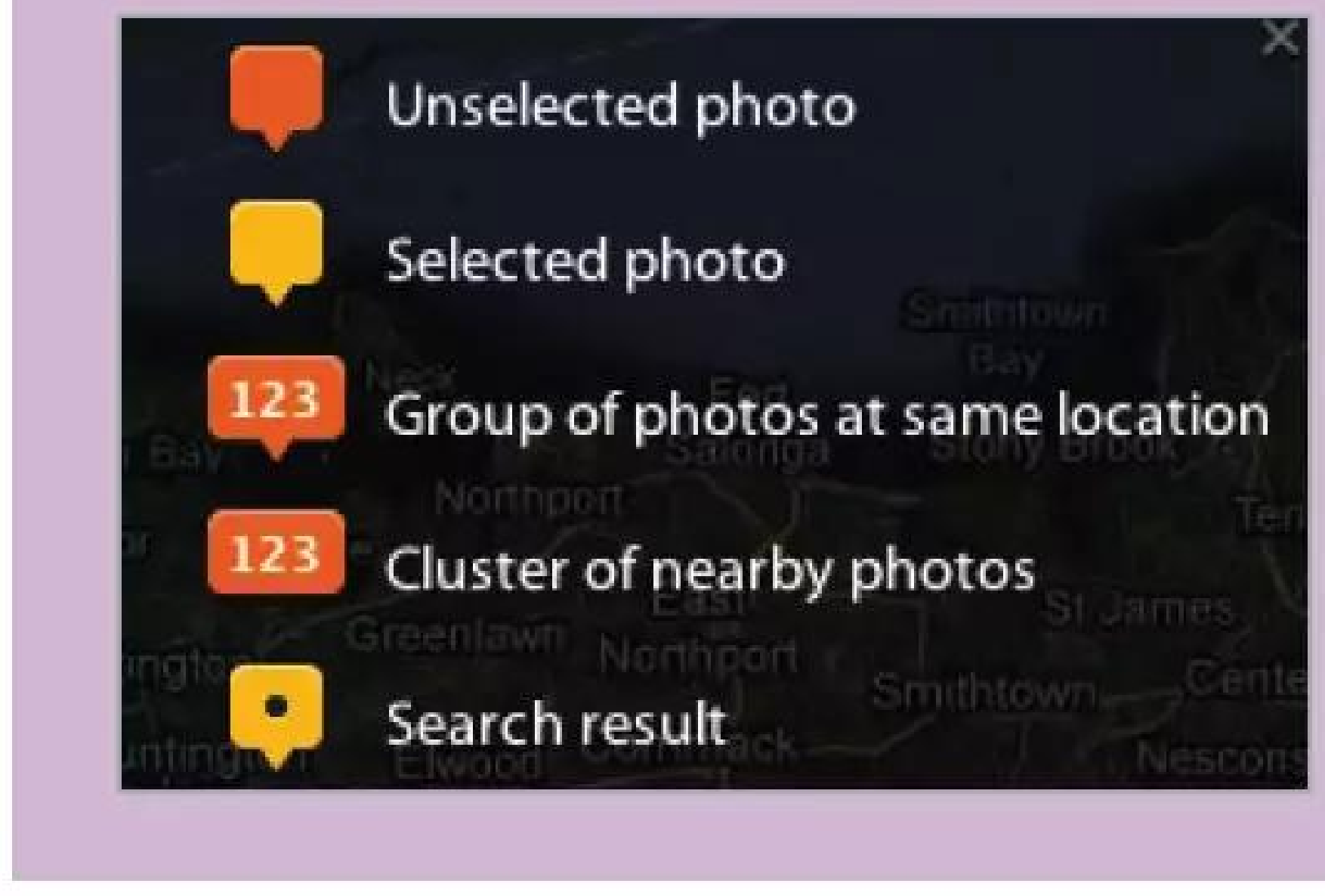
The Map Module is where you can organise your photos based on the location in which they were shot. By using a combination of satellite location data and location tagging, it can plot your photos on a map of the world. It's not just a useful way to catalogue your photos, it's a great way to see where you've been in the world!

The Map Module is an interesting part of Lightroom but not everyone will find it useful. If your camera isn't equipped with satellite positioning and you don't regularly tag your images with location data then you may not need to use it at all, and if so you can just skip ahead to the next section. However, you may find that it's worth your time to learn a bit more about the Map Module, because it provides another great way to organise your image library and find images based on their location.

The main part of the Map Module is, not too surprisingly, a map. This is based on Google Maps terrain and satellite data, is fully zoomable and draggable, and shows the whole world complete with satellite imagery. The left sidebar holds the Navigator thumbnail to help you navigate around the main map, as well as a Saved Locations panel and the Collections panel. The right-hand sidebar only has the Metadata panel showing the key information of any selected image.


Mark Frost
Navigator
Ireland
Liverpool
London
Pari
1
Location Filter :
4
Saved Locations
My Locations
Haytor Rocks
7
2
Collections
Smart Collections
Colored Red
0
Five Stars
3
Past Month
1
Recently Modified
2
Video Files
0
Without Keywords
366
3
Pentire Point
Polzeath
Padstow
Mawgan Porth
St Columb Major
Newquay
Crantock
Perranporth
St. Agnes Heritage Coast
Tresillian
Truro
Portreath
Godrevy Heritage Coast
Redruth
Camborne
St Ives
Hayle
The Roseland Heritage Coast
Portscatho
Penryn
Falmouth
Marazion
Helston
Gweek
Porthleven
St Keverne
Mullion
Coverack
Google
7
6
Map Style
Hybrid
✓ Road Map
Satellite
Terrain
Light
Dark
All Photographs
366 photos / 3 selected

The Key to Map Module Preview Pins


Unselected photo
Selected photo
123
Group of photos at same location
123
Cluster of nearby photos
Search result

Most mobile phone cameras, including iPhones, record GPS coordinates in metadata. If your camera doesn't record GPS coordinates you can add it in the Map module or import a track log from a GPS device.

1 Navigator

The navigation tool shows a zoomed-out view of the current map location. This enables you to see more clearly where in the world you're looking.

2 Saved Locations

In this panel, you can save a number of bookmarks for locations that you have found. It's a useful tool for accessing locations you want to keep returning to. We'll look at saving locations later on.

3 Collections

While you can't view the full library from the Map Module, you can access your Collections and organise location specific shots into new collections.

4 The Map View

This is the main part of the Map Module display. It shows a zoomable, draggable world map with all the locations of your geotagged photos flagged for easy reference.

5 Preview Thumbnail

Mouse over any of your flagged locations to see a preview thumbnail of the images at that location, with the time, date and exposure data.

6 Zoom Control

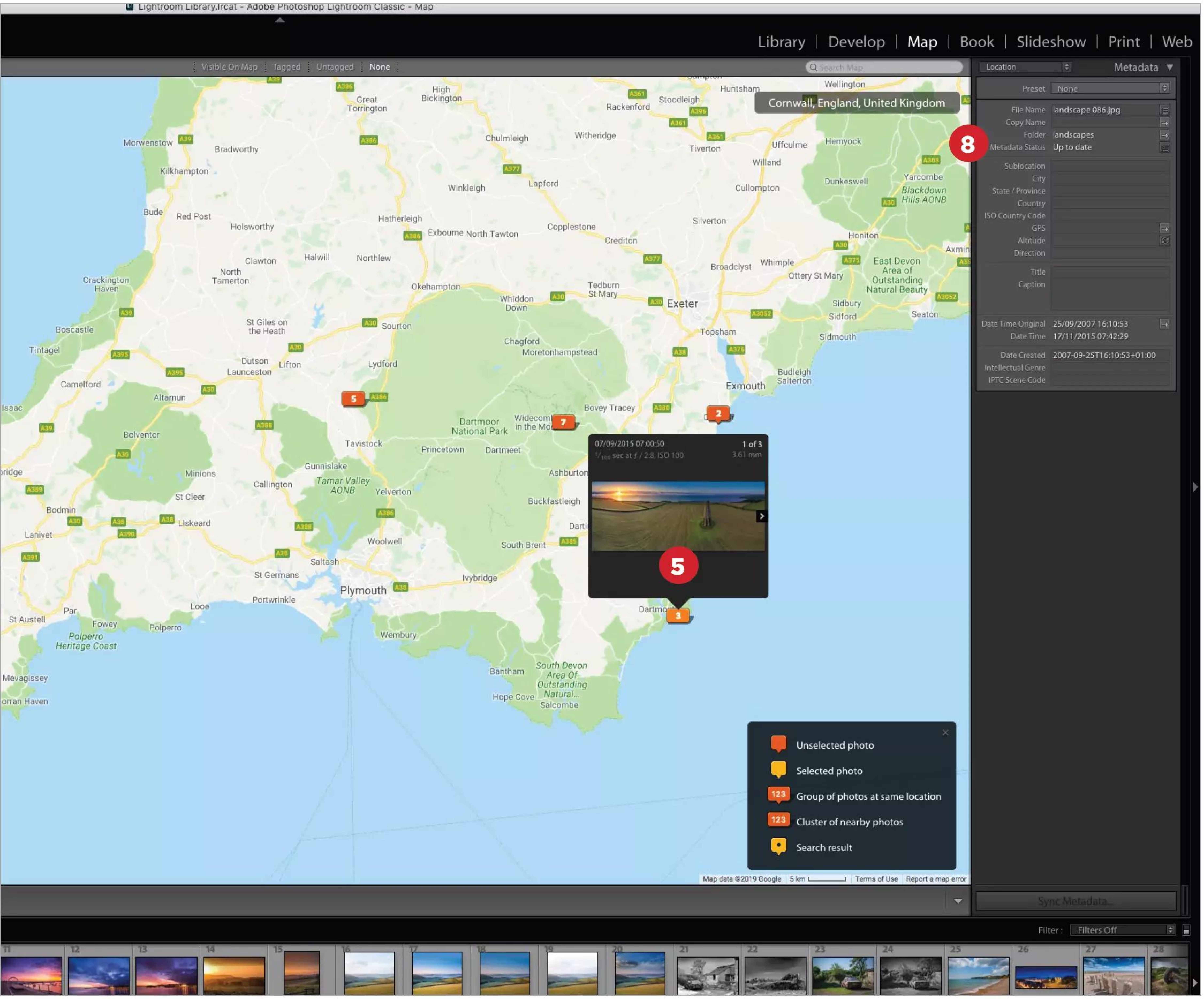
This zoom control slider lets you set the magnification level of the map view. The mouse wheel can also perform the same function. You can also lock the zoom level with the padlock icon.

7 Map View Options

There are several viewing options for the main map, including roads, terrain and satellite imagery. The default is a hybrid that shows political boundaries.

8 Metadata Panel

This is the same as the Metadata in the Library module and shows the data for the currently viewed image. The default option is naturally Location metadata.


Lightroom Library.lrcat - Adobe Photoshop Lightroom Classic - Map
Library | Develop | Map | Book | Slideshow | Print | Web
Visible On Map
Tagged
Untagged
None
Search Map
Cornwall, England, United Kingdom
Exeter
Plymouth
Exmouth
8
5
Map data ©2019 Google
5 km
Terms of Use
Report a map error
Sync Metadata...
Filter :
Filters Off

07/09/2015 07:00:50 1 of 3
$^1/_{100}$ sec at ƒ / 2.8, ISO 100 3.61 mm

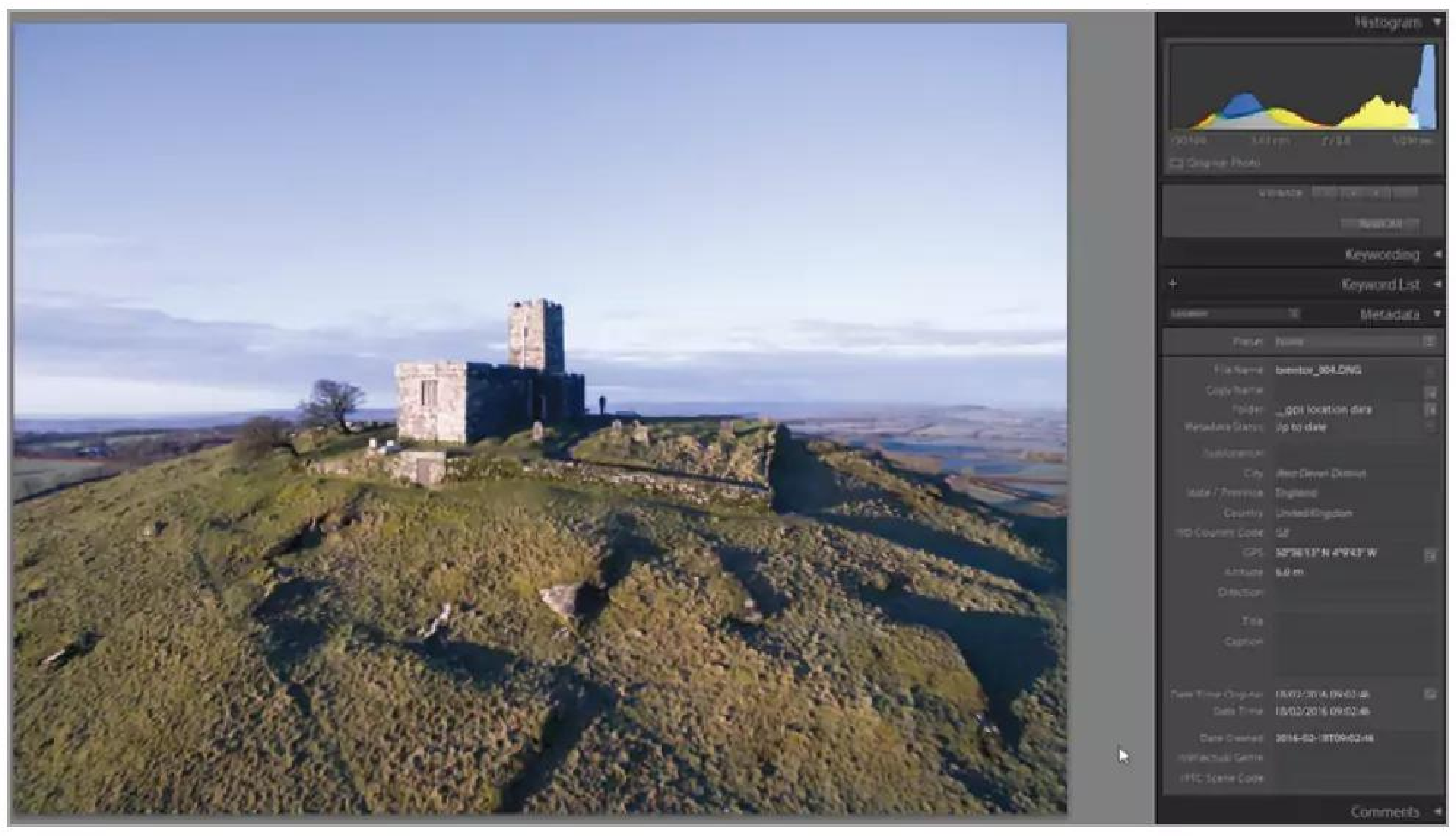
Location — Metadata

Preset: None
File Name: landscape 086.jpg
Copy Name:
Folder: landscapes
Metadata Status: Up to date
Sublocation:
City:
State / Province:
Country:
ISO Country Code:
GPS:
Altitude:
Direction:
Title:
Caption:
Date Time Original: 25/09/2007 16:10:53
Date Time: 17/11/2015 07:42:29
Date Created: 2007-09-25T16:10:53+01:00
Intellectual Genre:
IPTC Scene Code:

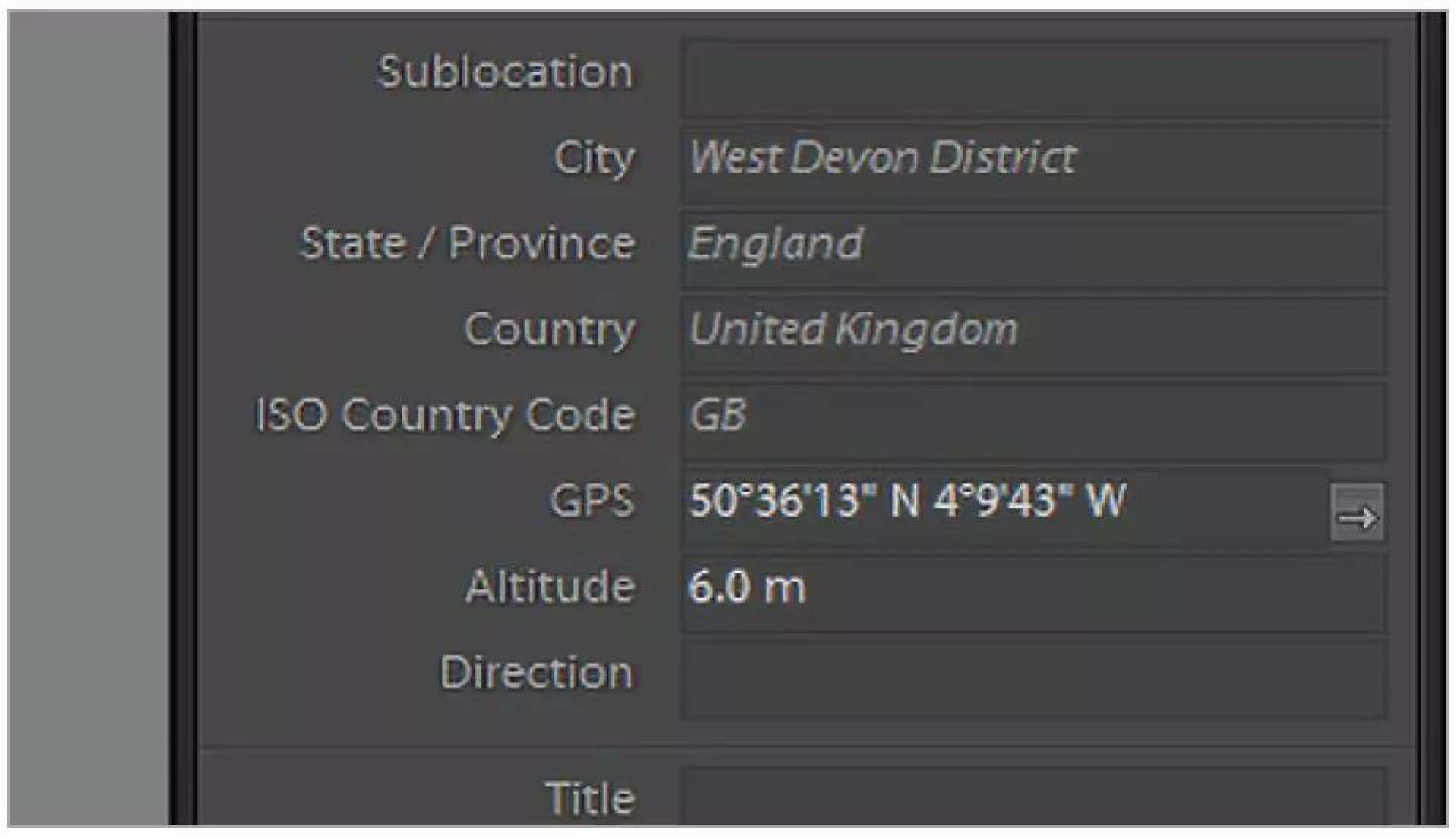
- Unselected photo
- Selected photo
- 123 Group of photos at same location
- 123 Cluster of nearby photos
- Search result

Using Image Location Data

For photographs to appear on the map of the Map Module, they need to have satellite location embedded in the metadata. If the photo was taken using a device with built-in GPS this will happen automatically but how do you add location data in other circumstances?

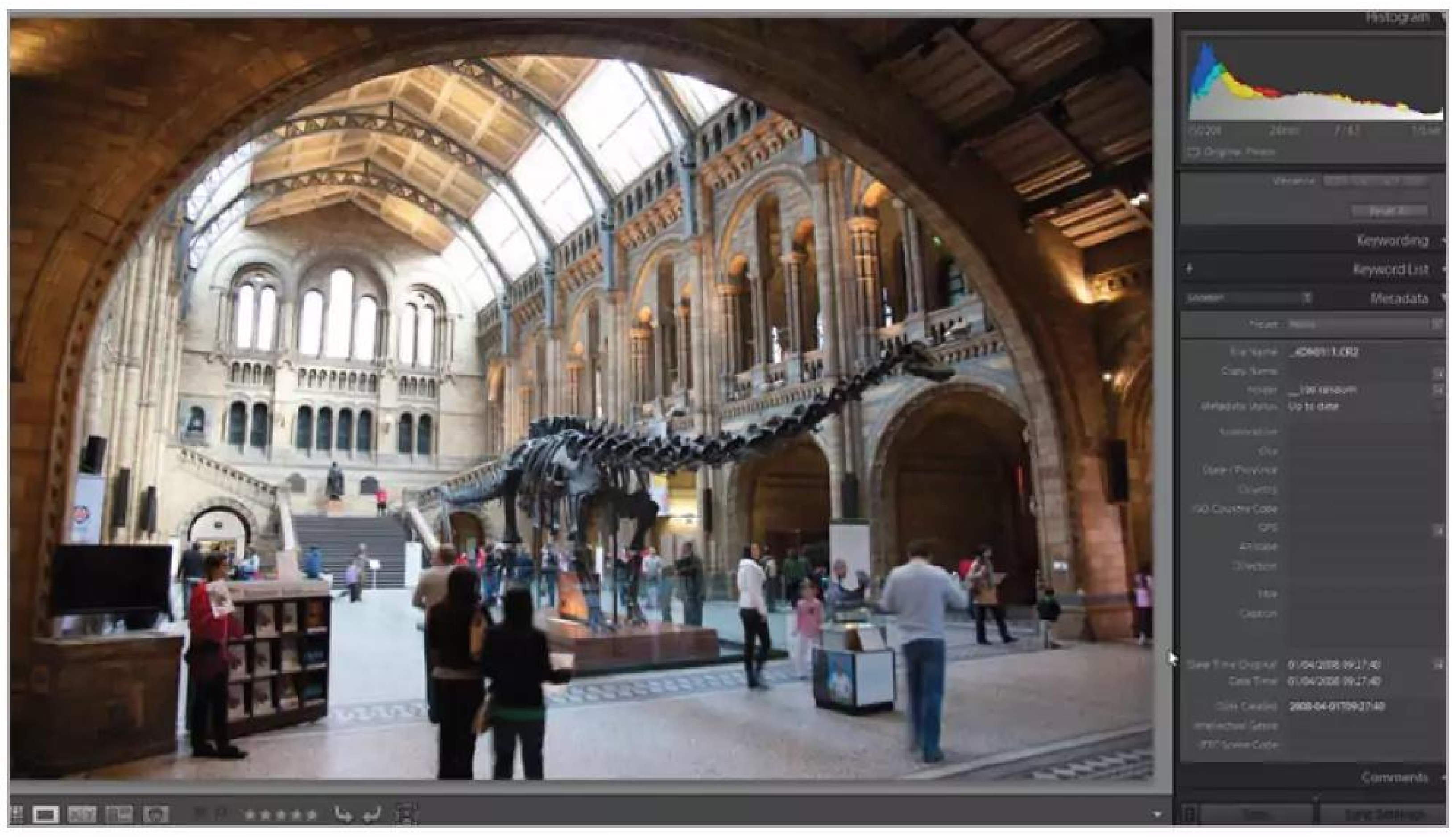


1 Mobile phones, many compact cameras and some other devices have built-in satellite location technology (GPS) and automatically add location data into the metadata of all recorded images. For example, this photo of the Church of St. Michael on Brentor on Dartmoor, was shot using a camera drone that has built-in GPS.

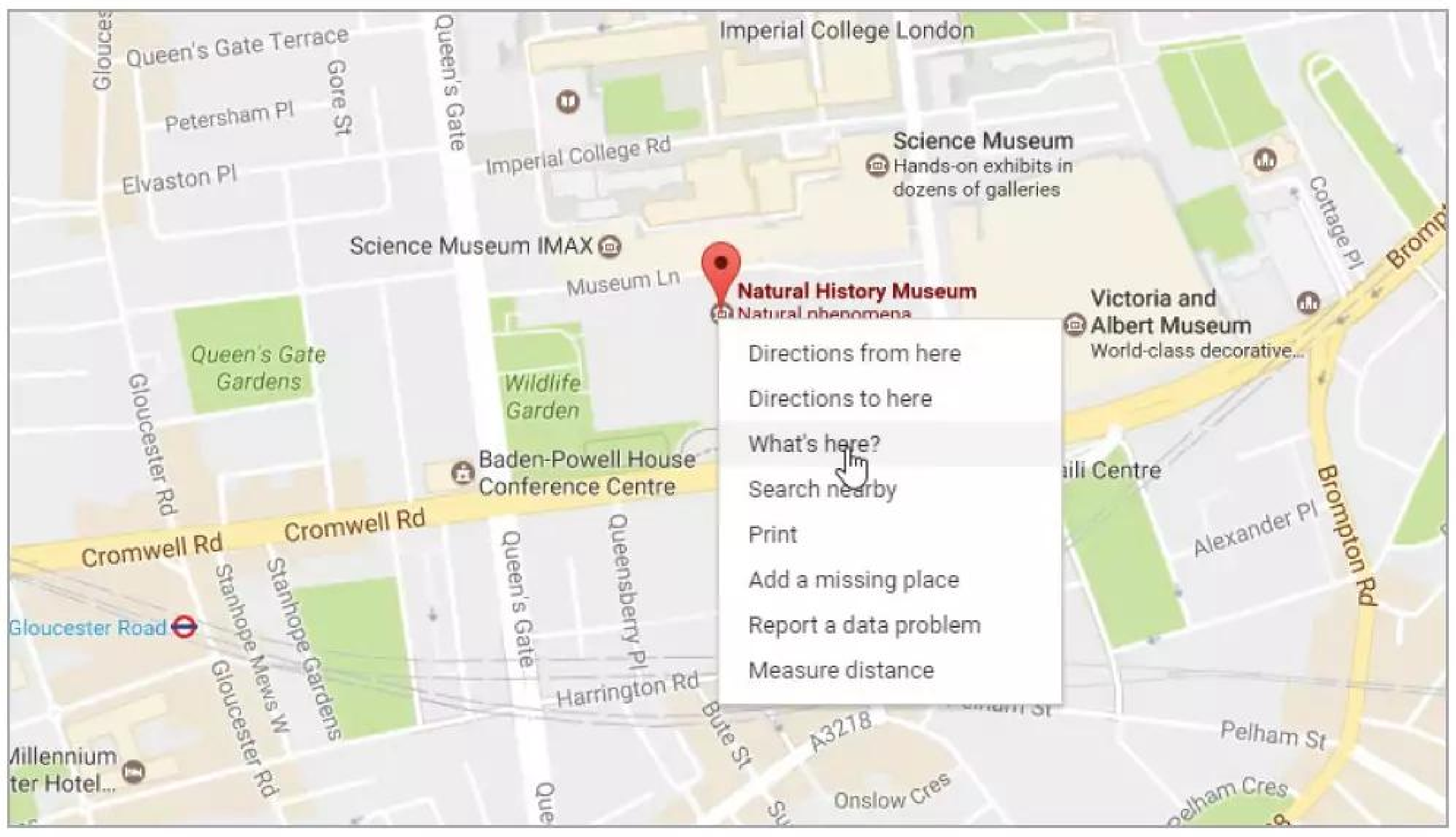


Sublocation	
City	*West Devon District*
State / Province	*England*
Country	*United Kingdom*
ISO Country Code	*GB*
GPS	50°36'13" N 4°9'43" W
Altitude	6.0 m
Direction	
Title	

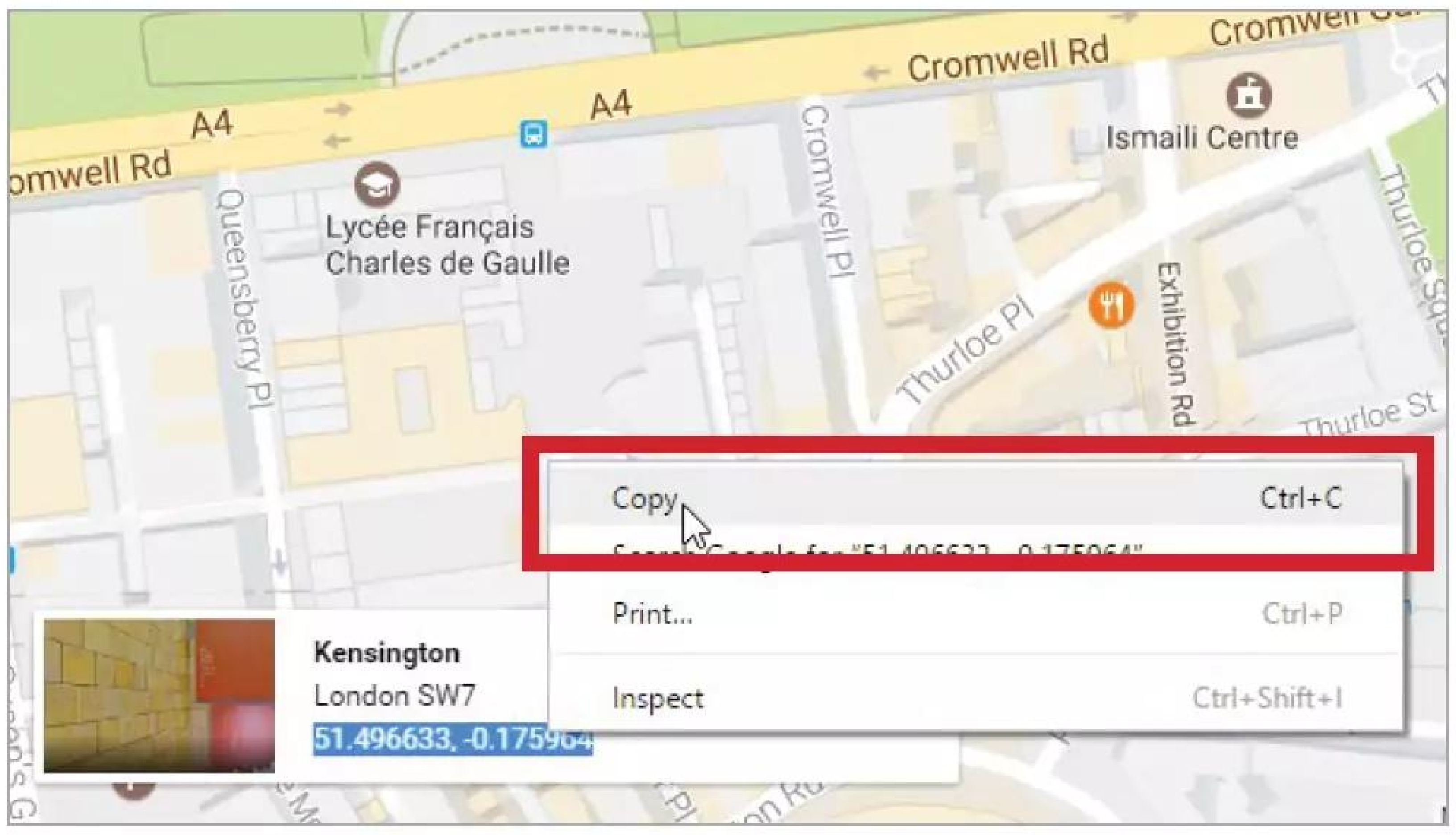
2 If you look more closely at the metadata panel you can see that it includes very precise map coordinates and even an altitude value. Using this data, Lightroom automatically adds the information in the city, province and country fields. However, what if your camera doesn't have built-in GPS, how can you add this data manually?



3 As long as you know where a photo was taken, it's relatively easy to find and add location data manually. Let's look at another example. Here we have a photo of Dippy the Diplodocus that was obviously shot in the Natural History Museum in Kensington, London; but as you can see the location metadata fields are all empty.

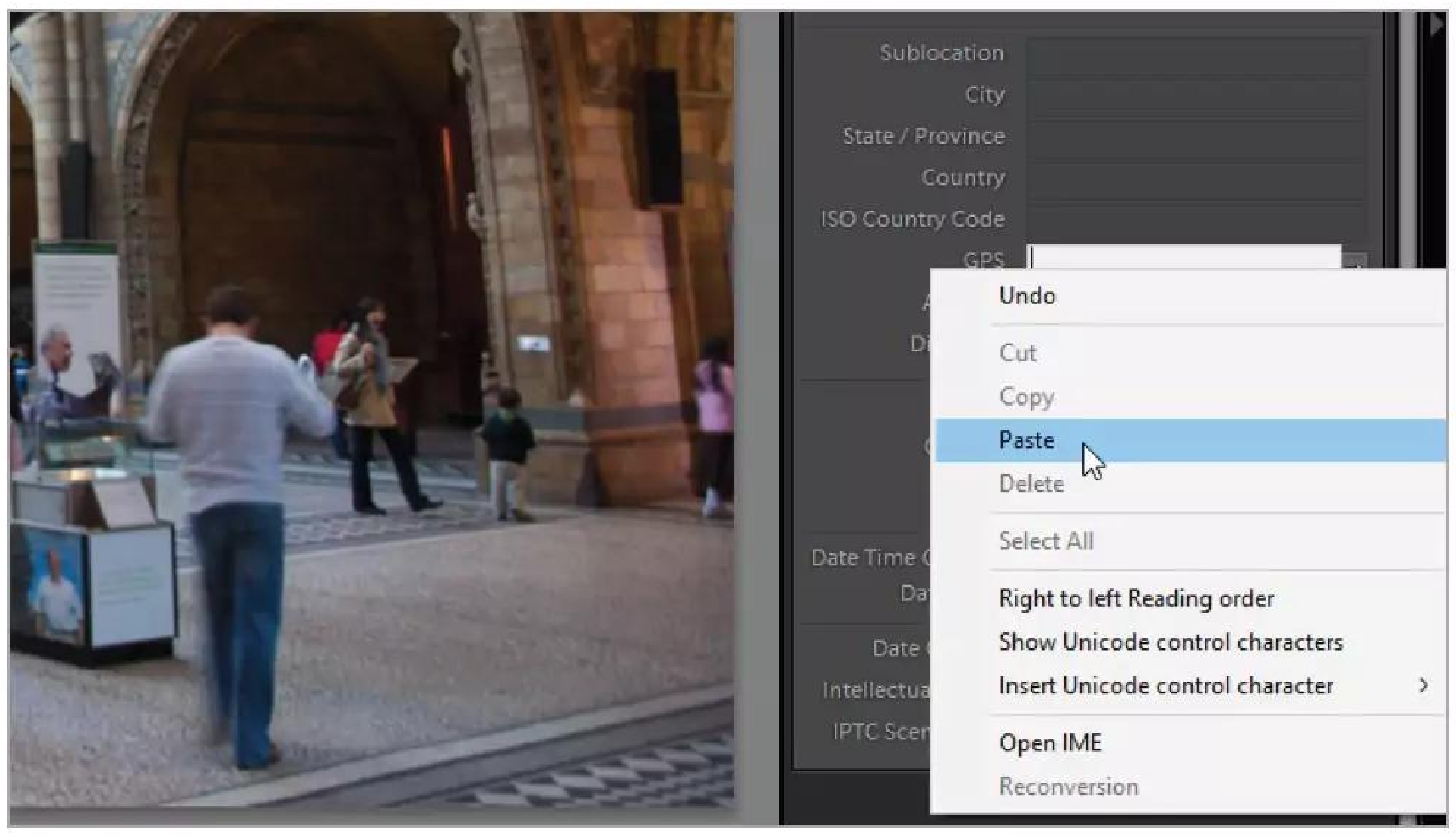

Imperial College London
Queen's Gate Terrace
Science Museum
Hands-on exhibits in dozens of galleries
Science Museum IMAX
Natural History Museum
Victoria and Albert Museum
World-class decorative...
Queen's Gate Gardens
Wildlife Garden
Baden-Powell House Conference Centre
Cromwell Rd
Gloucester Road
Harrington Rd
Brompton Rd
Directions from here
Directions to here
What's here?
Search nearby
Print
Add a missing place
Report a data problem
Measure distance

4 To find the map coordinates for the Natural History Museum, we need to turn to Google Maps. Such a well-known landmark is easy to find by searching of course but the following procedure works for any location. Simply right-click on the location and in the context menu that appears, left-click on the third item, "What's here?".

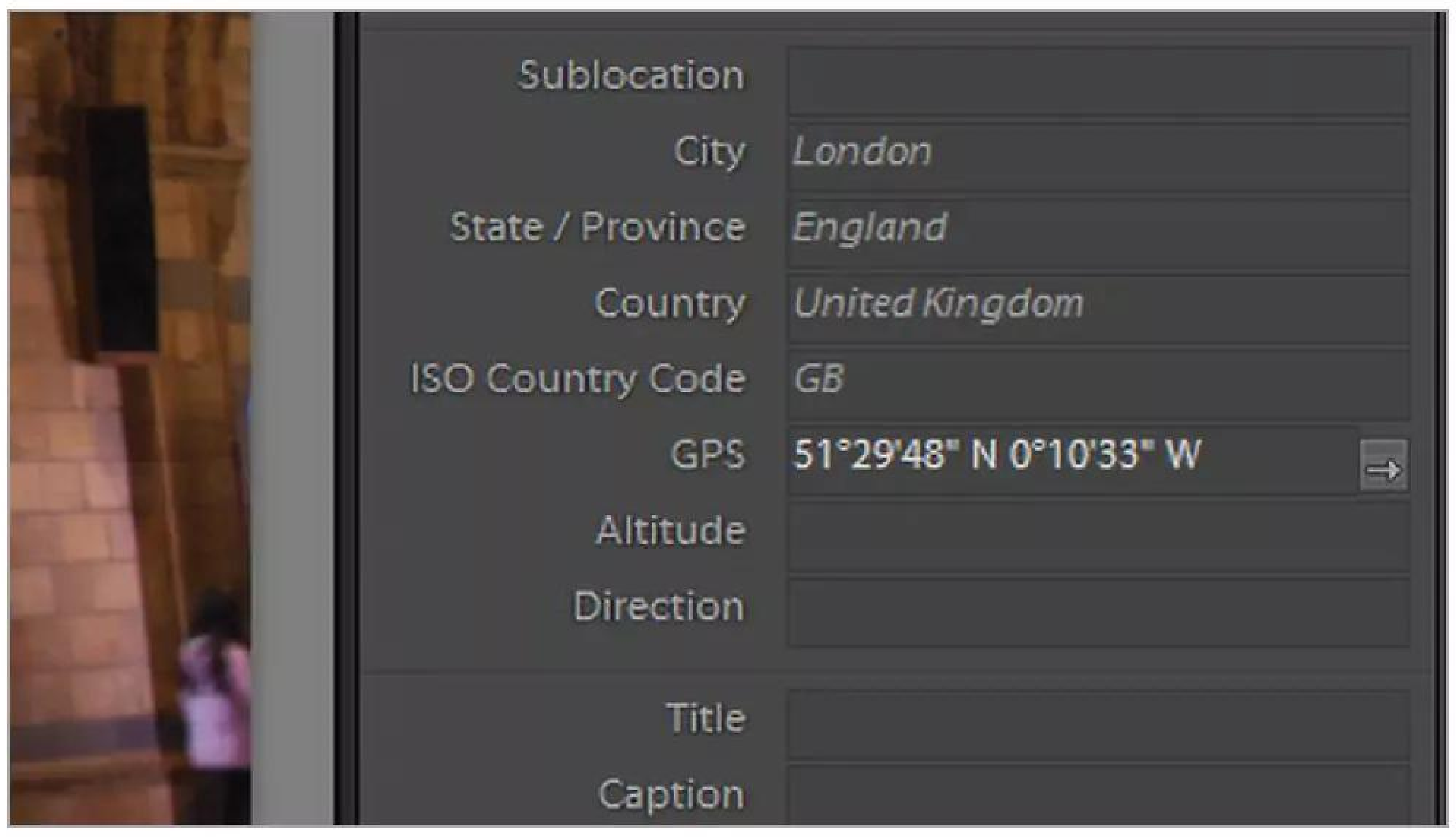

Cromwell Rd
A4
Ismaili Centre
Lycée Français Charles de Gaulle
Queensberry Pl
Cromwell Pl
Thurloe Pl
Exhibition Rd
Thurloe St
Copy Ctrl+C
Print... Ctrl+P
Inspect Ctrl+Shift+I

Kensington
London SW7
51.496633, -0.175964

5 At the bottom of the map screen you can see a new notification appear, that gives you the name and postcode of the location, as well as the accurate map coordinates that we need for the location metadata. Simply highlight the coordinates with your mouse (left-to-right only), right-click on it and select Copy from the menu.

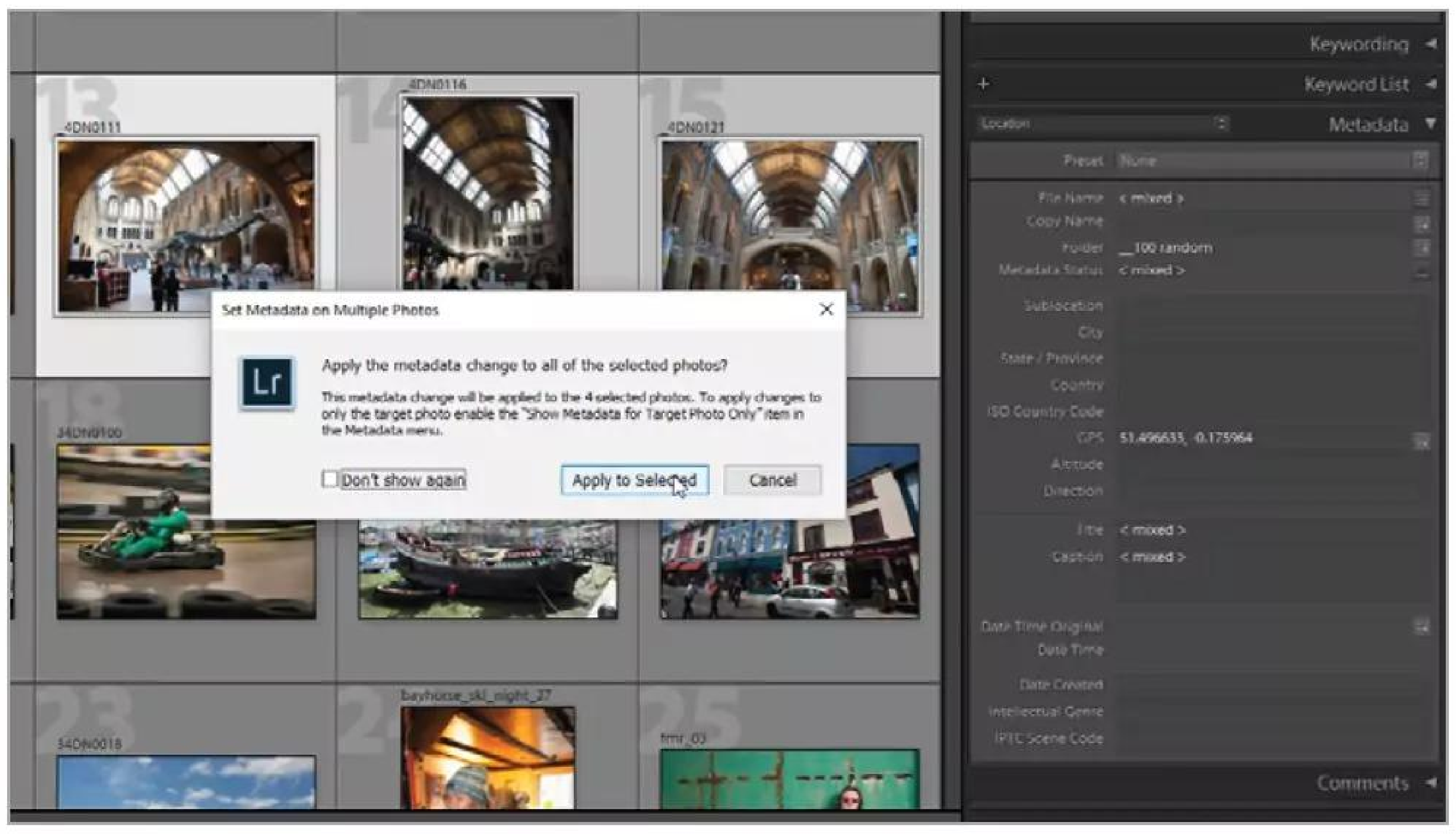

Sublocation
City
State / Province
Country
ISO Country Code
GPS
Undo
Cut
Copy
Paste
Delete
Select All
Right to left Reading order
Show Unicode control characters
Insert Unicode control character
Open IME
Reconversion

6 Next, we go back to our unlocated image in the Lightroom Library Module. Right-click in the GPS field of the location metadata panel and select Paste from the menu. This will paste the copied coordinates from the Google Maps page into the field. Lightroom can recognise several different coordinate formats.



Sublocation
City London
State / Province England
Country United Kingdom
ISO Country Code GB
GPS 51°29'48" N 0°10'33" W
Altitude
Direction
Title
Caption

7 Once you've pasted in the copied data, hit the Return key. Lightroom will automatically translate the Google Maps decimal format coordinates into its preferred degrees, minutes and seconds format; and will automatically fill in the information in the city, province and country fields, as well as the ISO country code for Britain, GB.



Set Metadata on Multiple Photos

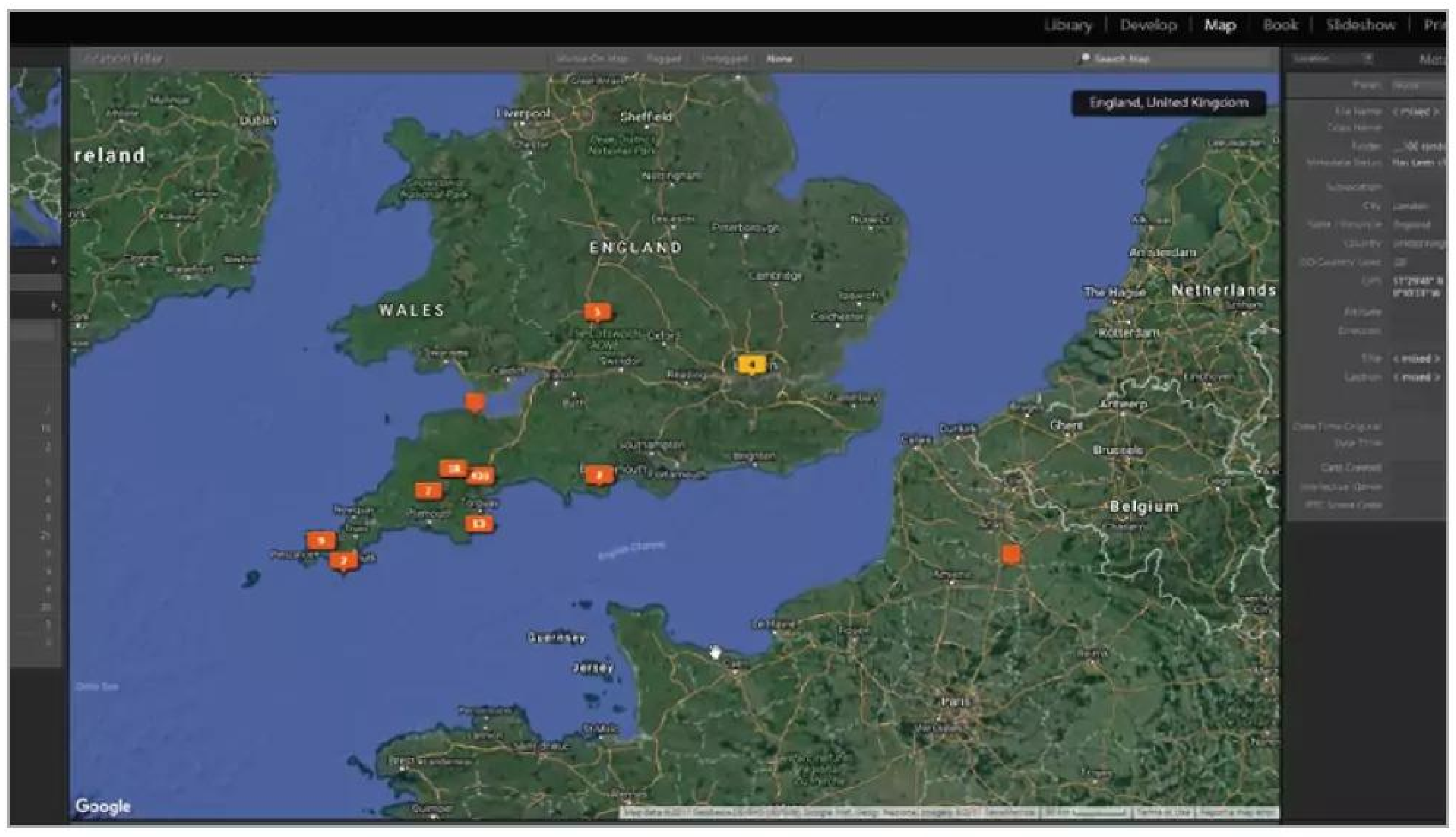
Apply the metadata change to all of the selected photos?

This metadata change will be applied to the 4 selected photos. To apply changes to only the target photo enable the "Show Metadata for Target Photo Only" item in the Metadata menu.

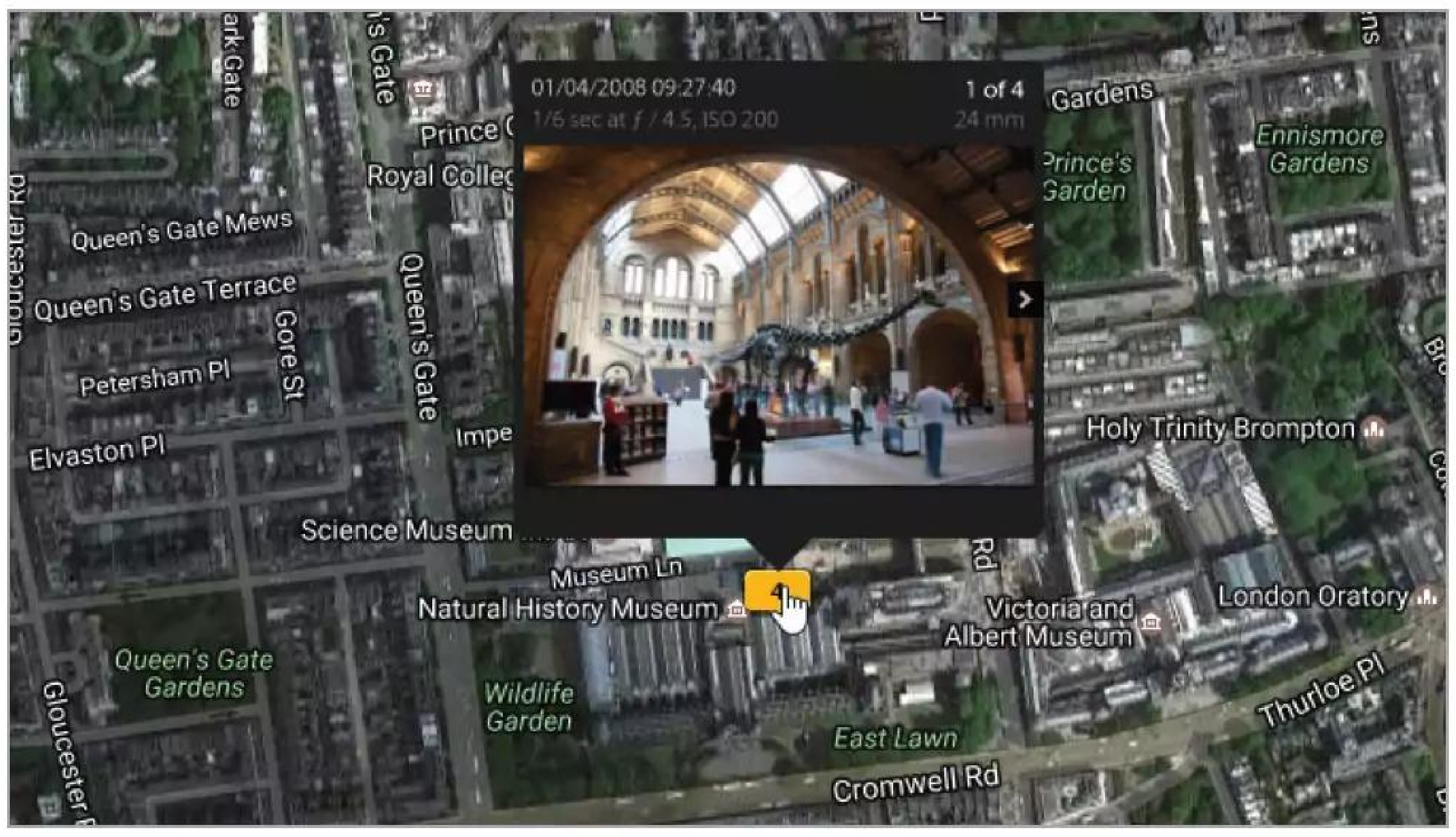
☐ Don't show again

Apply to Selected
Cancel

8 If you've got a batch of photos that were all shot in the same location, you can add this location data to all of them at once by selecting them all in the Library Module grid view and then adding the coordinates in the same way as before. You should see a confirmation screen asking if you want to continue: click Apply to Selected.


Library | Develop | Map | Book | Slideshow
England, United Kingdom
Ireland
WALES
ENGLAND
Netherlands
Belgium
Google

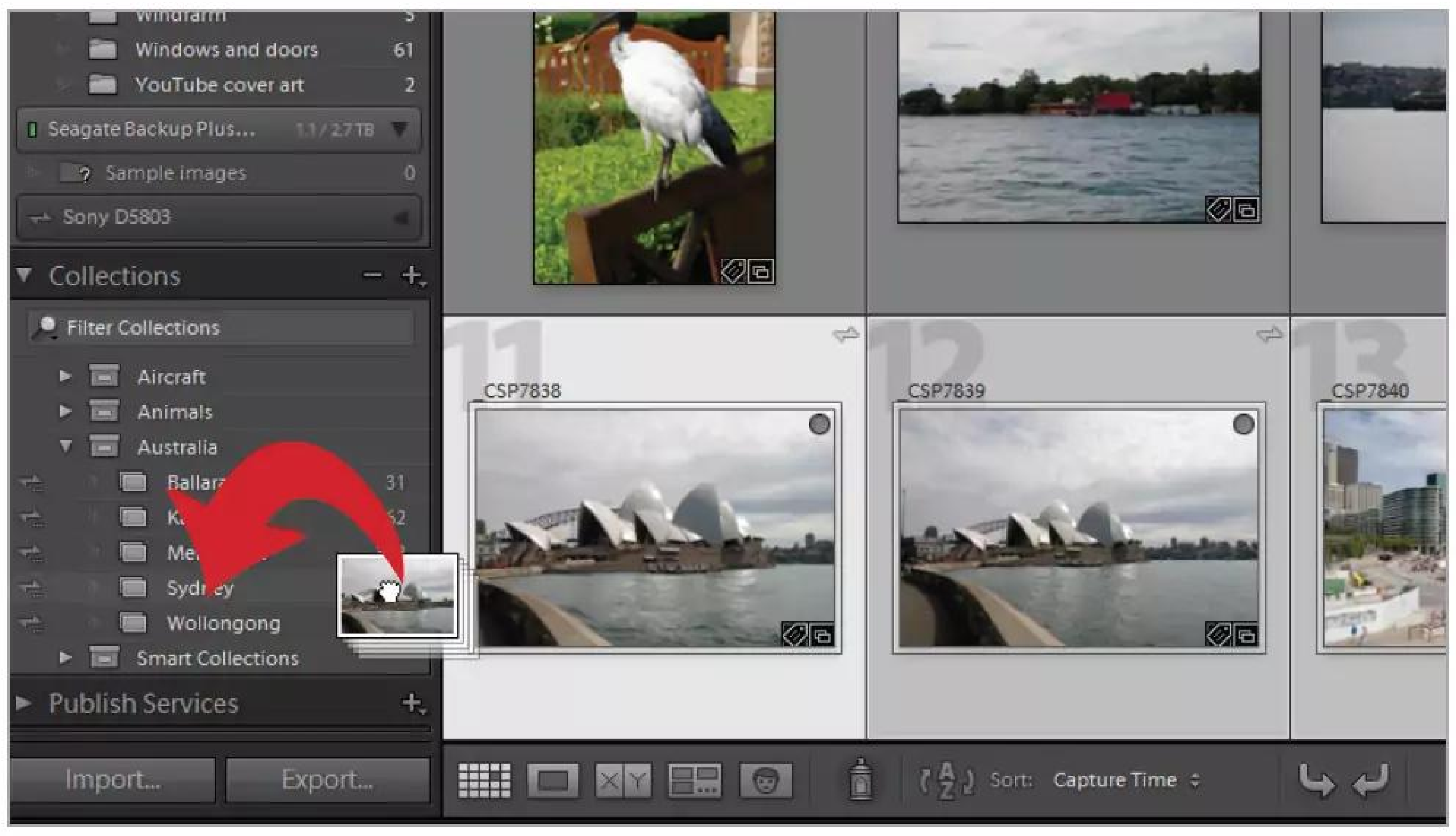
9 With the images that you just tagged still selected, click on the Map Module tab at the top of the screen. You should immediately see that there is now a new map location, highlighted in yellow, indicating the position of the selected images. You can zoom in on these by using the mouse scroll wheel to check the location.


01/04/2008 09:27:40
1 of 4
1/6 sec at f / 4.5, ISO 200
24 mm
Queen's Gate Mews
Queen's Gate Terrace
Petersham Pl
Elvaston Pl
Science Museum
Natural History Museum
Holy Trinity Brompton
London Oratory
Victoria and Albert Museum
Queen's Gate Gardens
Wildlife Garden
East Lawn
Cromwell Rd
Thurloe Pl
4

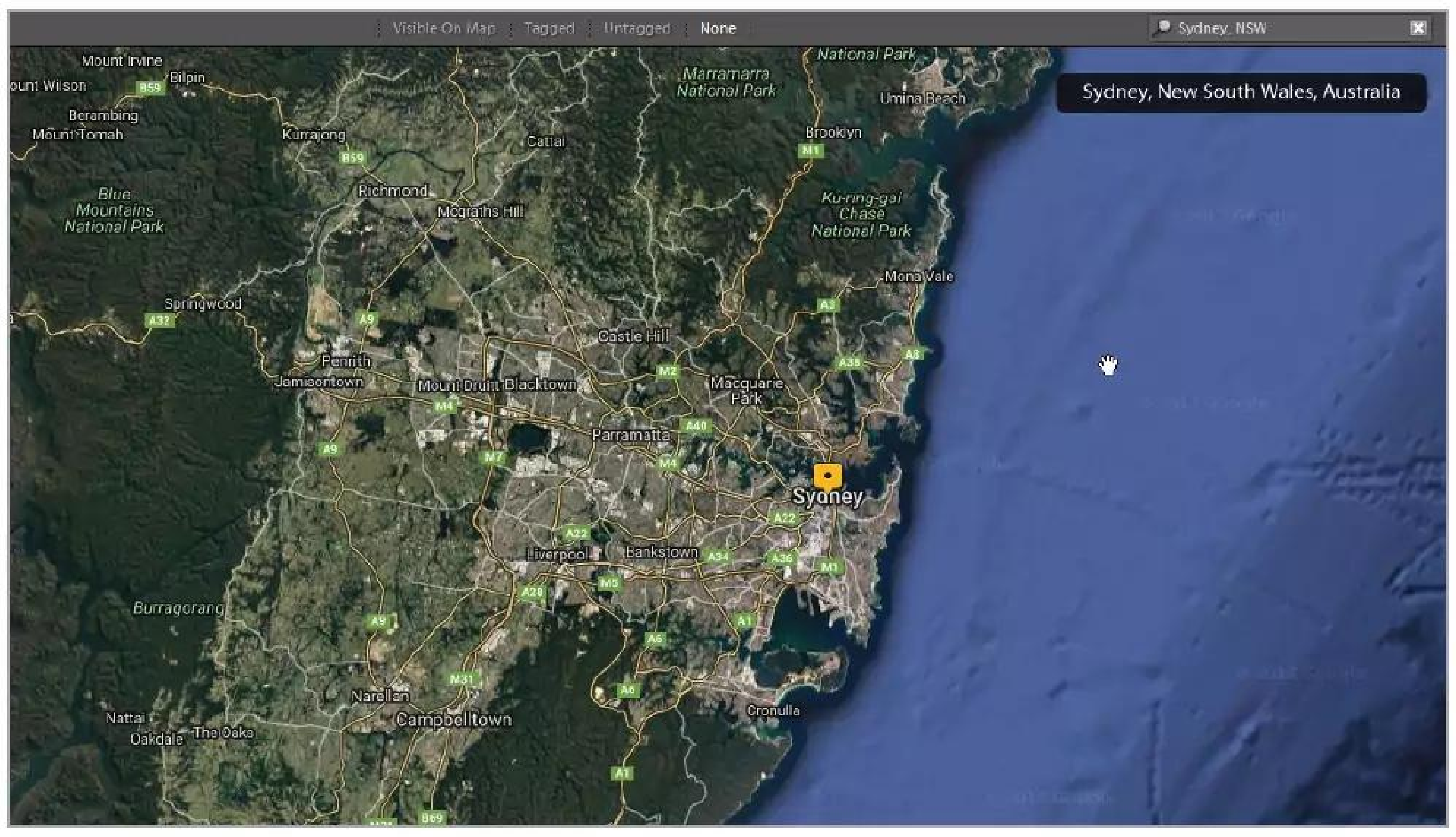
10 Zooming in on the map confirms that your added coordinates have accurately located the photos at the Natural History Museum, and clicking on the flag shows preview confirming they are the right images. As long as you can find the location on a map, you can use this method to add geolocation data to any image in your library.

Organising Images by Location

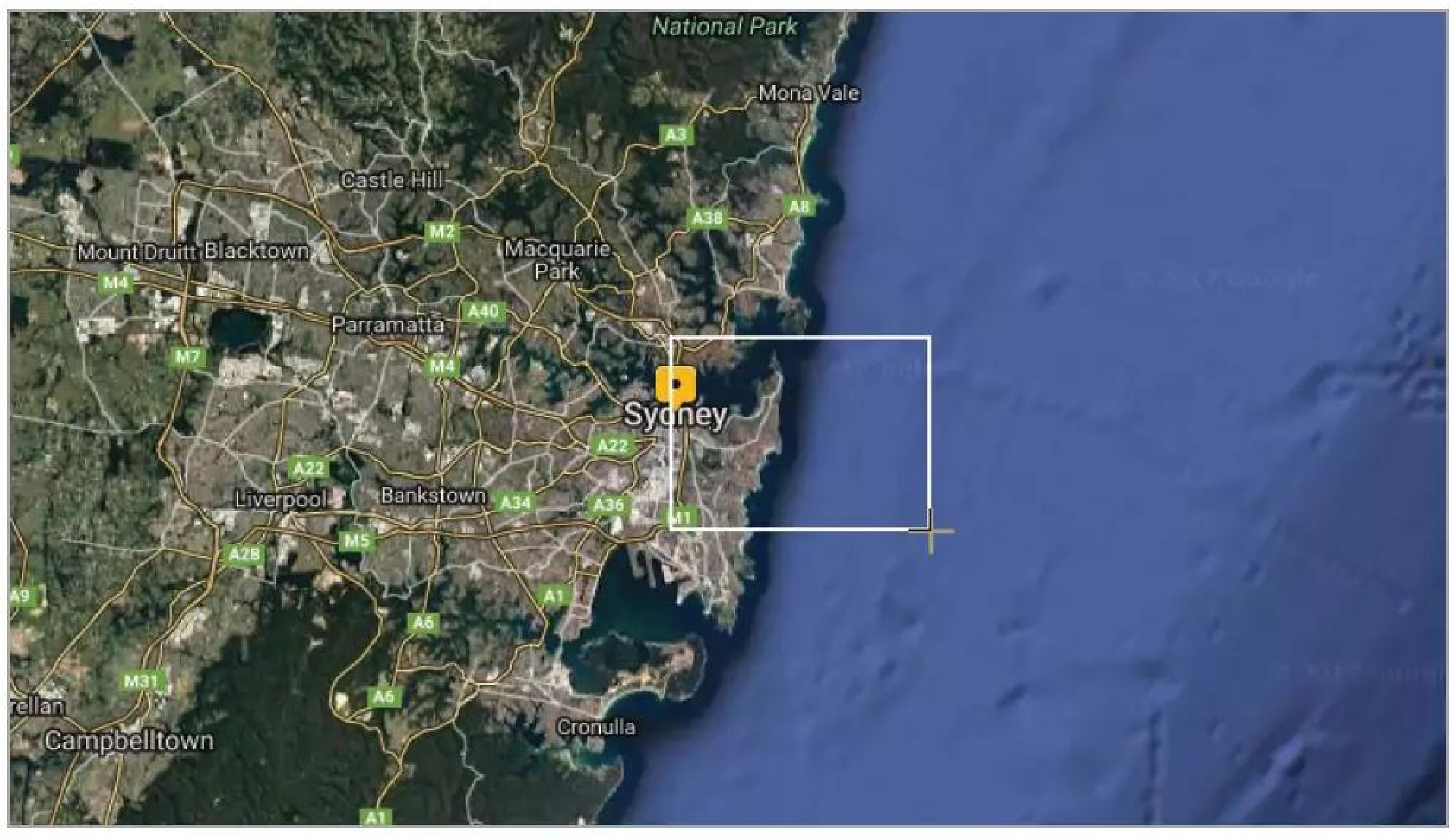
We've looked at ways to add geolocation data to images but the Map Module offers several ways to sort and organise images by location. It's useful to working professionals and equally people who want to organise their holiday snaps.


Windows and doors
YouTube cover art
Seagate Backup Plus...
Sample Images
Sony D5803
Collections
Filter Collections
Aircraft
Animals
Australia
Wollongong
Smart Collections
Publish Services
Import...
Export...
CSP7838
CSP7839
CSP7840
Sort: Capture Time

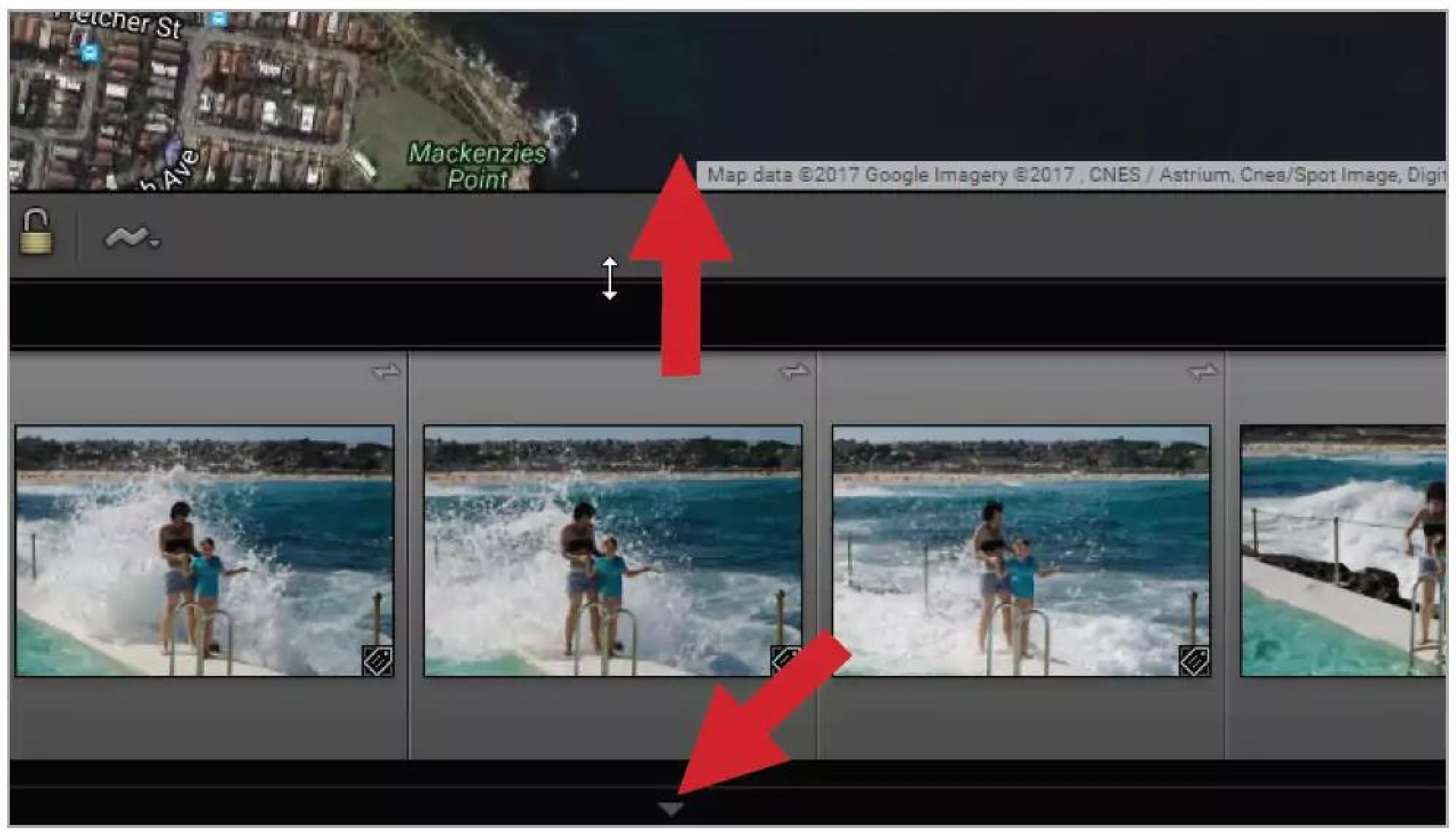
1 If you have photos that were taken in a specific area, for instance on a foreign holiday, you can quickly sort and organise them based on their location using the map module. To get started, it makes things a lot easier if you already have them organised into collections, since the folder view is not available in the Map Module.


Visible On Map
Tagged
Untagged
None
Sydney, NSW
Sydney, New South Wales, Australia
Sydney
Parramatta
Blacktown
Castle Hill
Liverpool
Bankstown
Campbelltown
Cronulla

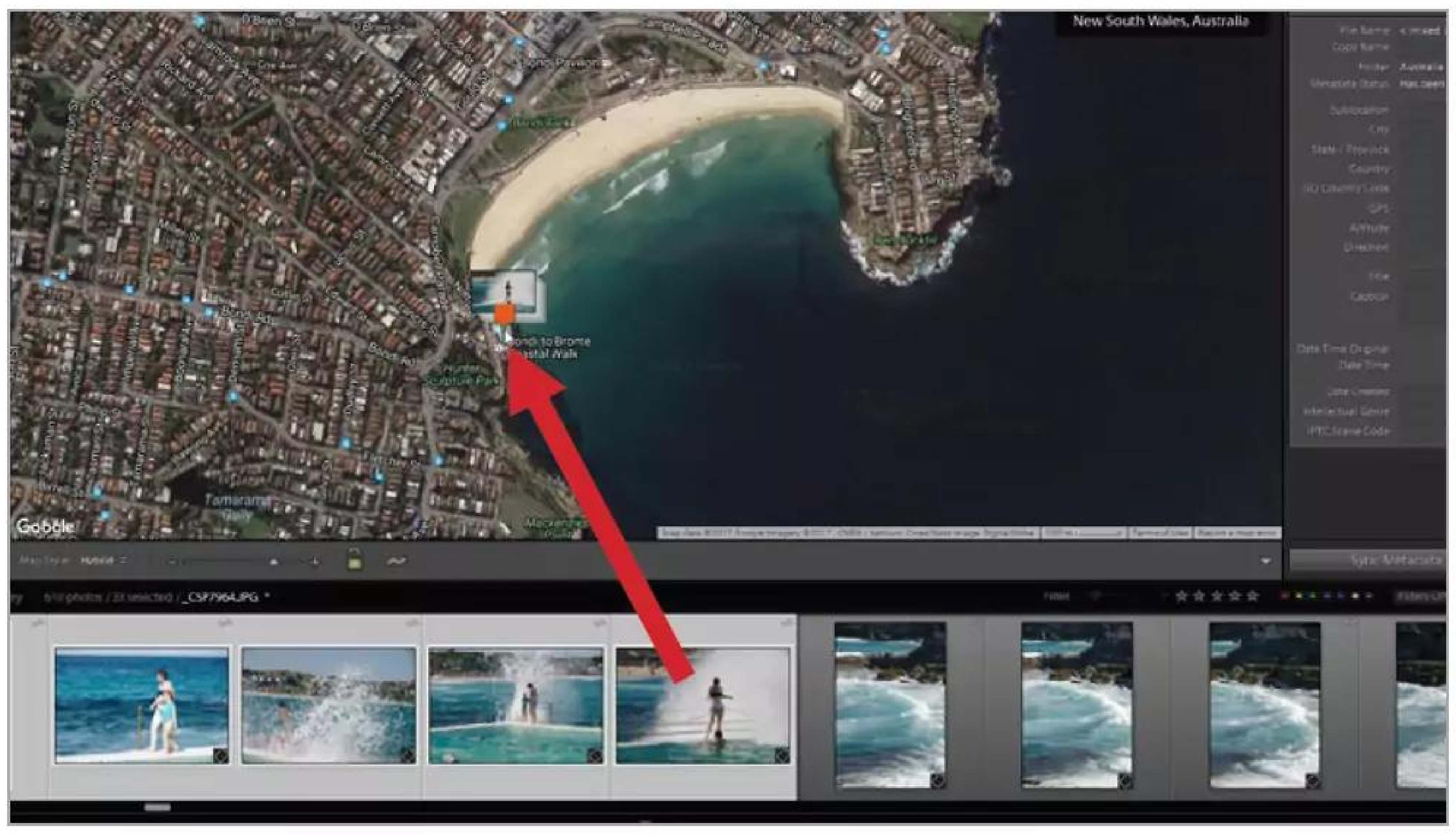
2 For this tutorial, we'll use a collection of photos that were shot on a trip to Australia, specifically around Sydney. Open the Map Module, and in the top right of the main viewing area you can see a search box. We'll type in Sydney, NSW and press return. The map will quickly focus on the Sydney area, with a pin in the location.


National Park
Mona Vale
Castle Hill
Mount Druitt
Blacktown
Macquarie Park
Parramatta
Sydney
Liverpool
Bankstown
Campbelltown
Cronulla

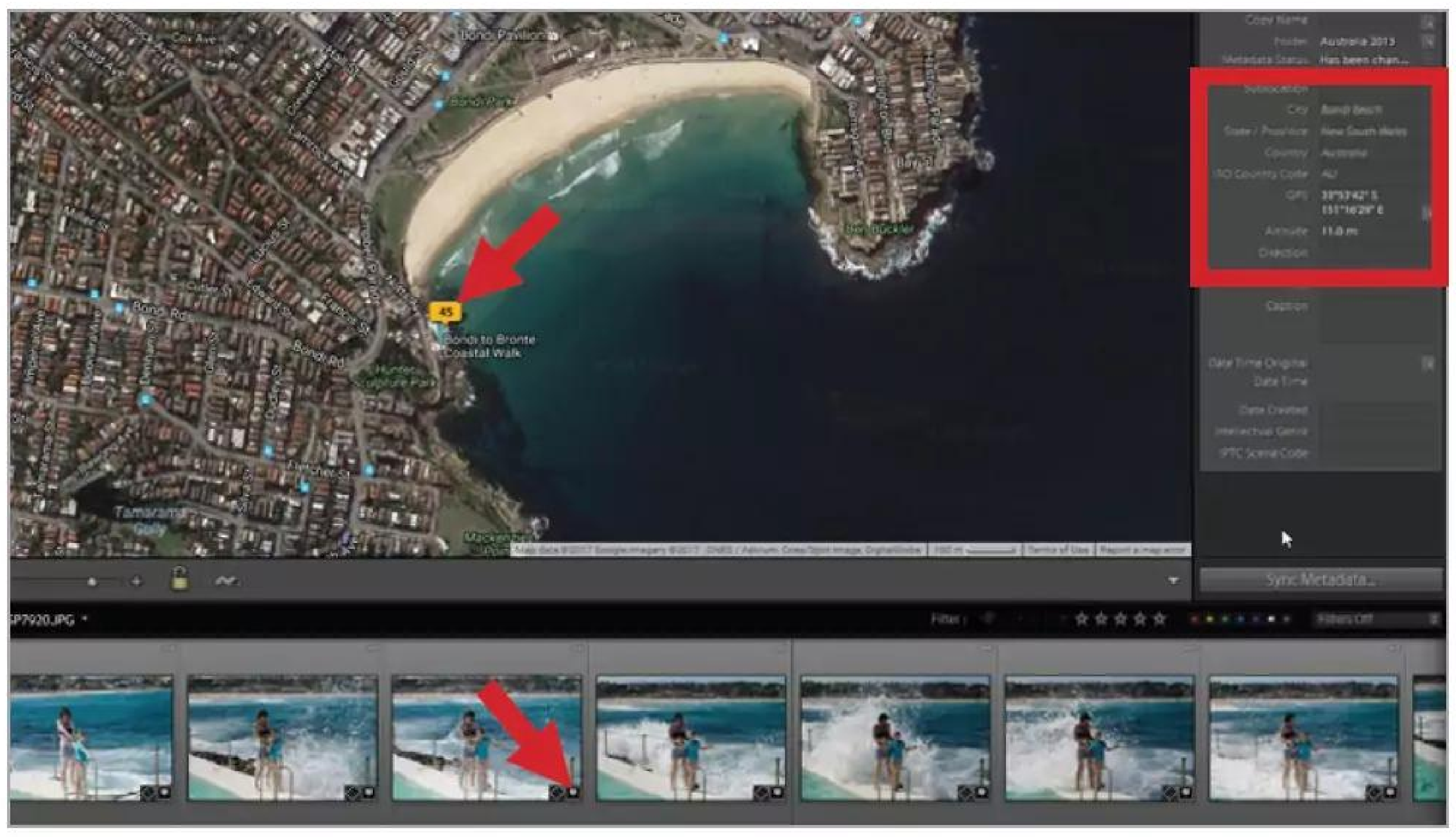
3 To zoom in more closely on a specific area, in this case the area around Bondi Beach, just east of Sydney city centre, you can use the mouse scroll wheel, or hold down the Alt key (Option key on a Mac) and then click and drag a box around the area to which you want to zoom. When you release the Mouse button it will zoom in.


Mackenzies Point
Map data ©2017 Google Imagery ©2017 , CNES / Astrium, Cnes/Spot Image, Digi

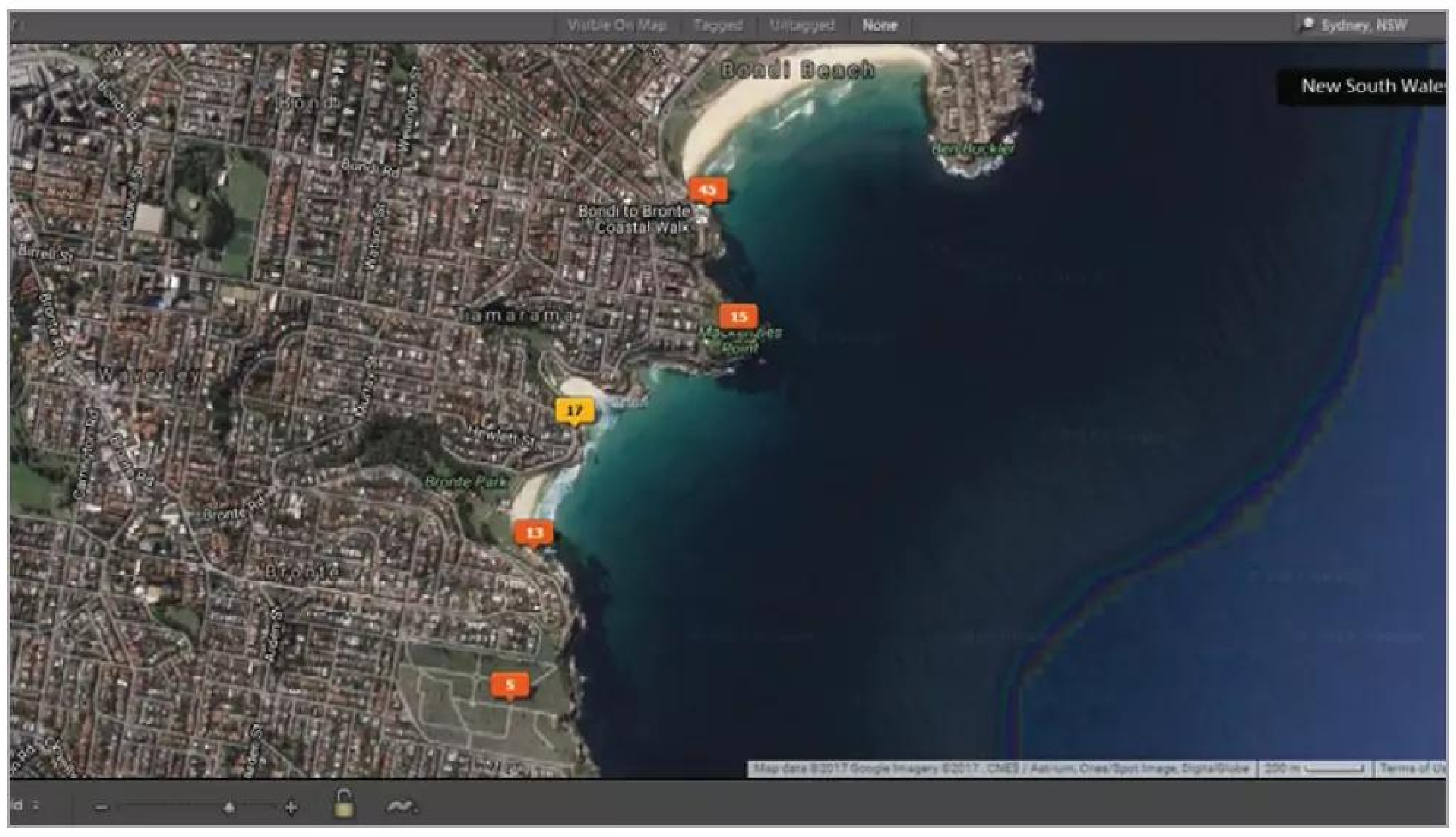
4 The next step will be a lot easier if you have the Filmstrip open. If you move the mouse pointer to the bottom of the screen the film strip will pop up but if you click on the little downward-pointing arrow it will stay open. You can also drag the top bar of the filmstrip upwards to maximise the size of the thumbnails for easier viewing.


New South Wales, Australia
Bondi to Bronte Coastal Walk
Google

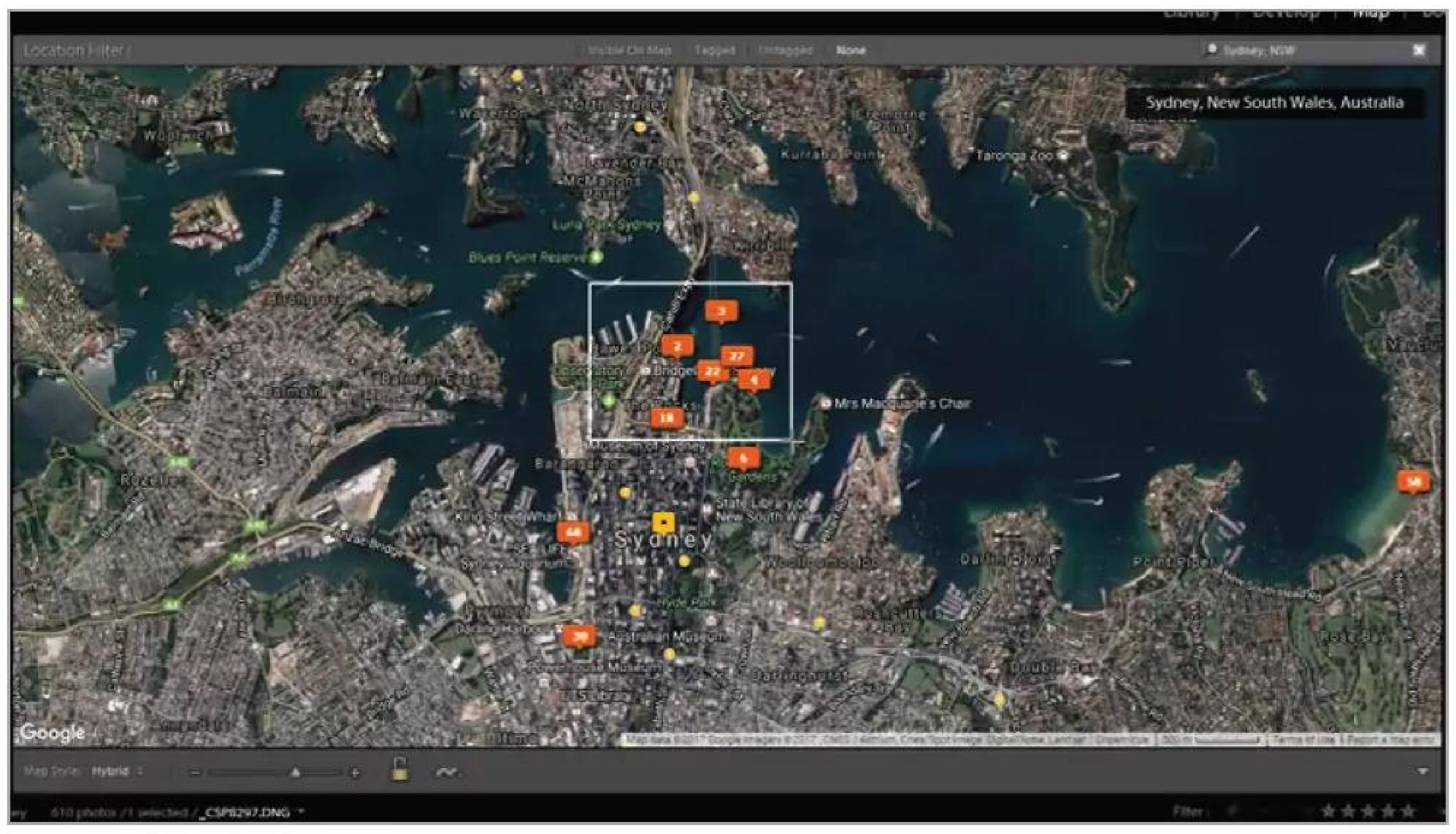
5 We have a group of photos in this collection that we know were taken around the swimming pool of the famous Bondi Icebergs club that is clearly visible in the Map Module's satellite view. To tag these photos to this location, highlight them in the filmstrip and then simply drag them onto the map screen in the location.


Bondi to Bronte Coastal Walk
45

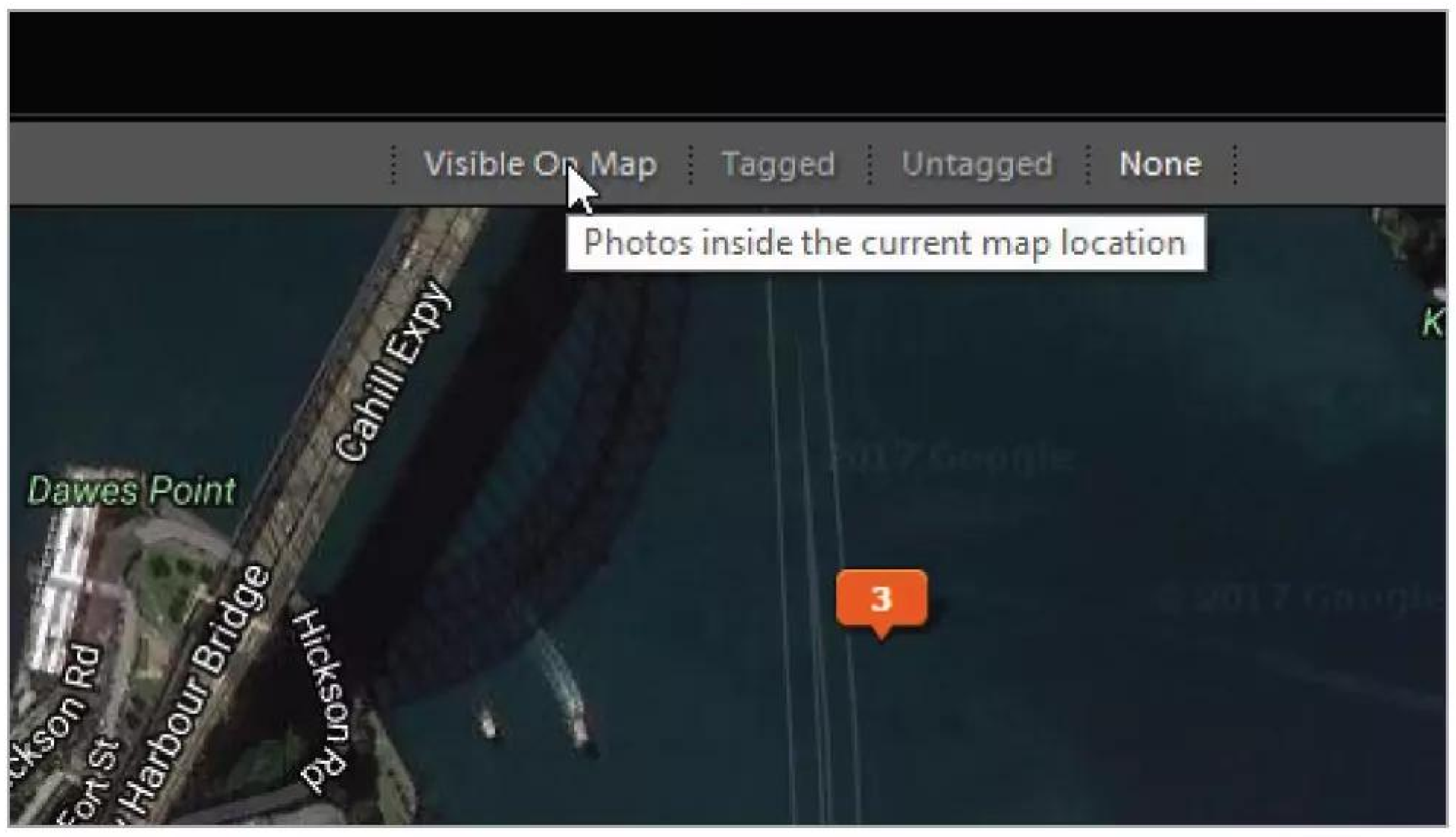
6 You can see immediately that there is now a pin on the map showing the number of shots that you tagged to that location. The shots that you tagged in the filmstrip now have the little sign icon that indicates that they have location data attached; and in the metadata panel on the right, you can now see that location data has been added.


Visible On Map
Tagged
Untagged
None
Sydney, NSW
Bondi Beach
New South Wale
Bondi to Bronte Coastal Walk
43
15
17
13
5

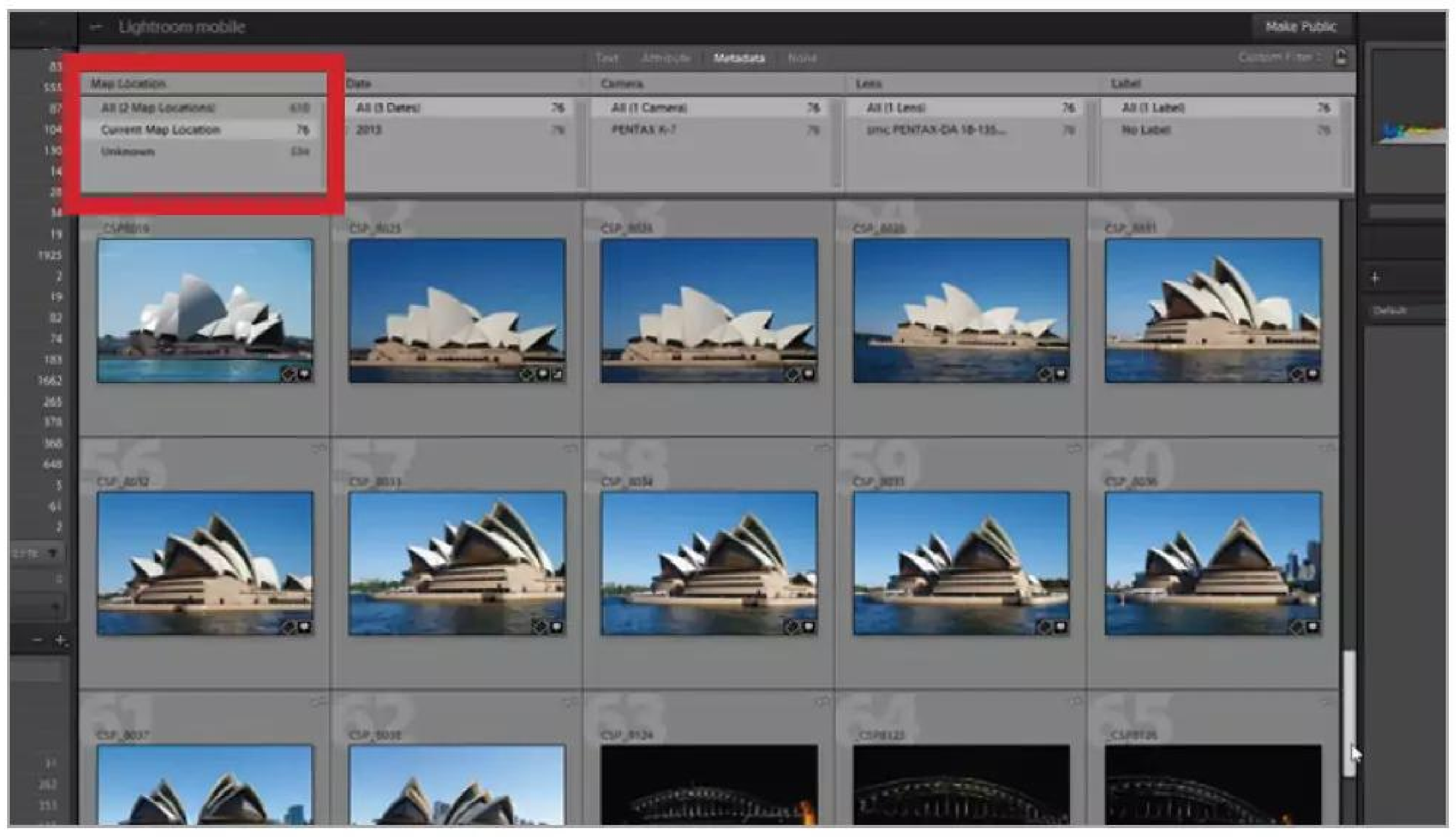
7 You can carry on like this, highlighting and dragging photos onto the map, until you have successfully geotagged your entire trip. To add more shots to an already tagged location, simply drag the new shots onto the existing flag. By the time you've finished your map should show every place you visited on your journey.


Sydney, New South Wales, Australia
Taronga Zoo
Mrs Macquarie's Chair
Sydney
Google

8 Once your photos are tagged, you can use the geolocation data and the map to select photos by the area in which they were taken. Let's say that we only want to see the photos that were taken around Sydney Harbour, near the Opera House. Holding down the Alt key and dragging a box around that area zooms in.


Visible On Map
Tagged
Untagged
None
Photos inside the current map location
Cahill Expy
Dawes Point
Harbour Bridge
Hickson Rd
Fort St
3
© 2017 Google

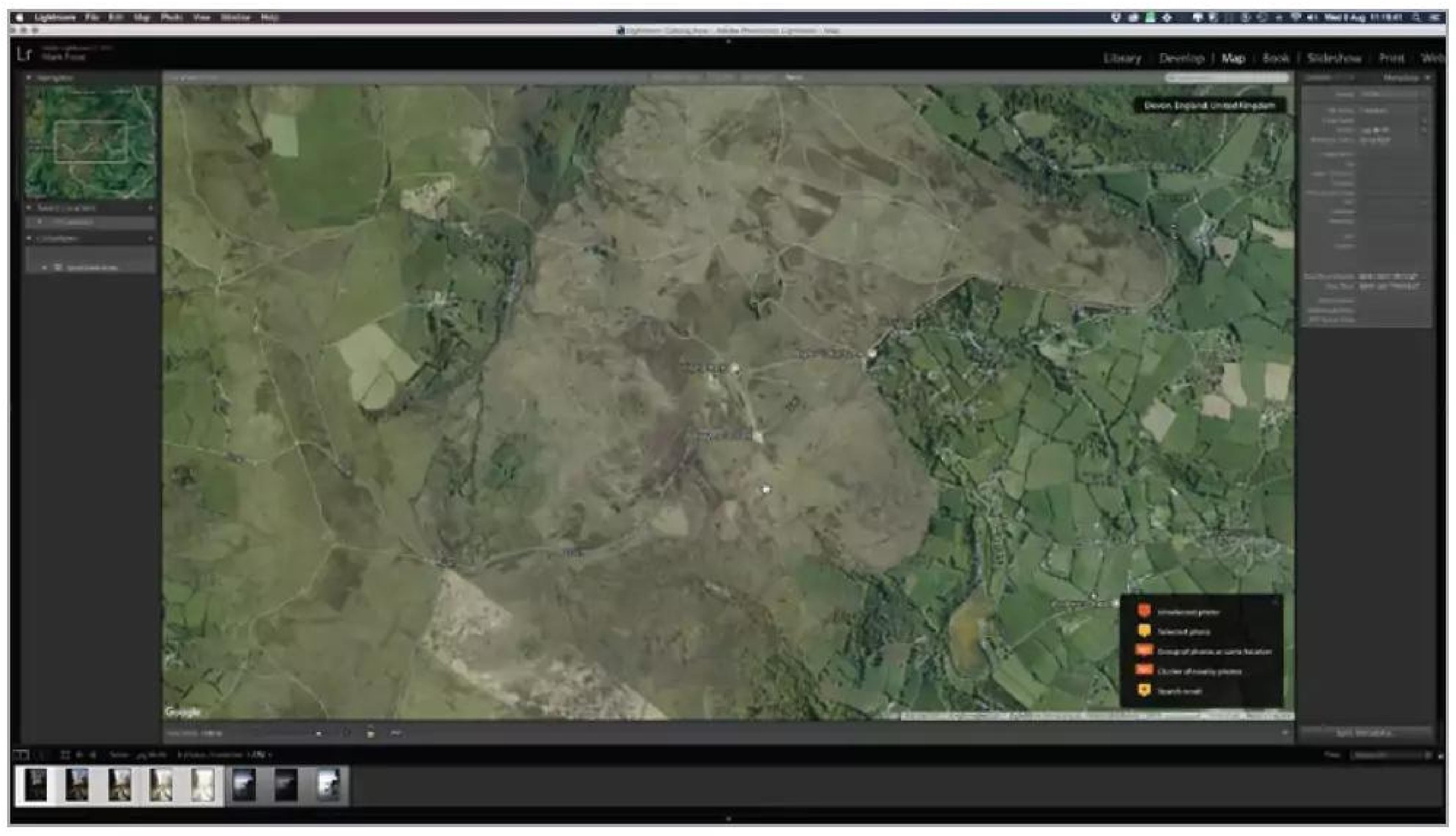
9 At the top of the map screen you can see a row of filter selections. The far left one is Visible On Map, which limits the selection to just photos tagged within the currently viewed area. When you click on this, you can see that the selection of photos visible in the filmstrip changes to only show the photos from the selected location.


Lightroom mobile
Make Public
Map Location
All (2 Map Locations)
Current Map Location
Unknown
Date
Camera
Lens
Label

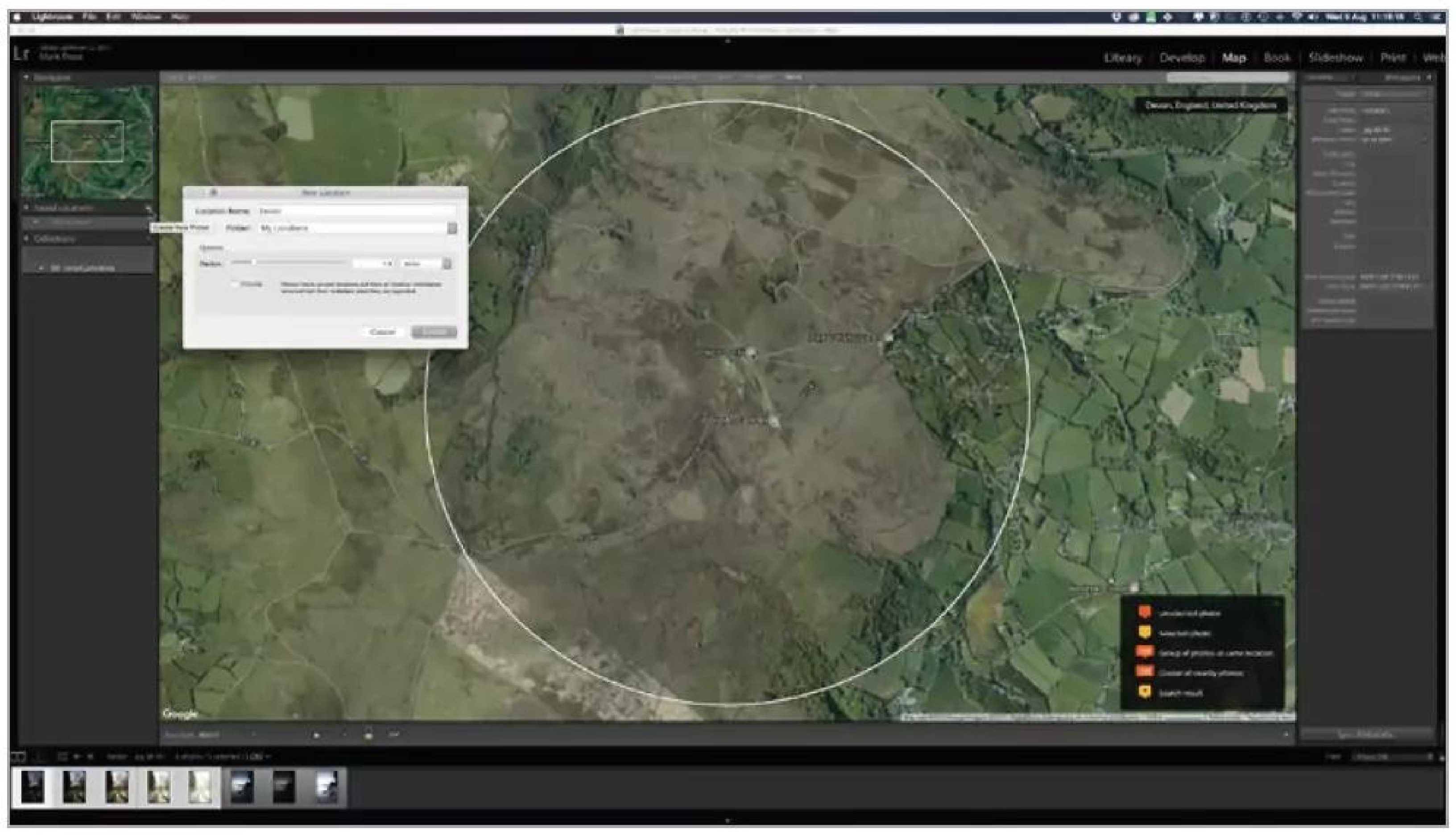
10 If you now return to the Library module, you can see that the photos from the tagged location are selected here as well. The Metadata search filter shows the Map Location filter, with Current Map Location as the criterion and the number of selected photos. Using this feature you can quickly select photos from any location.

The Map Module: Saved Locations

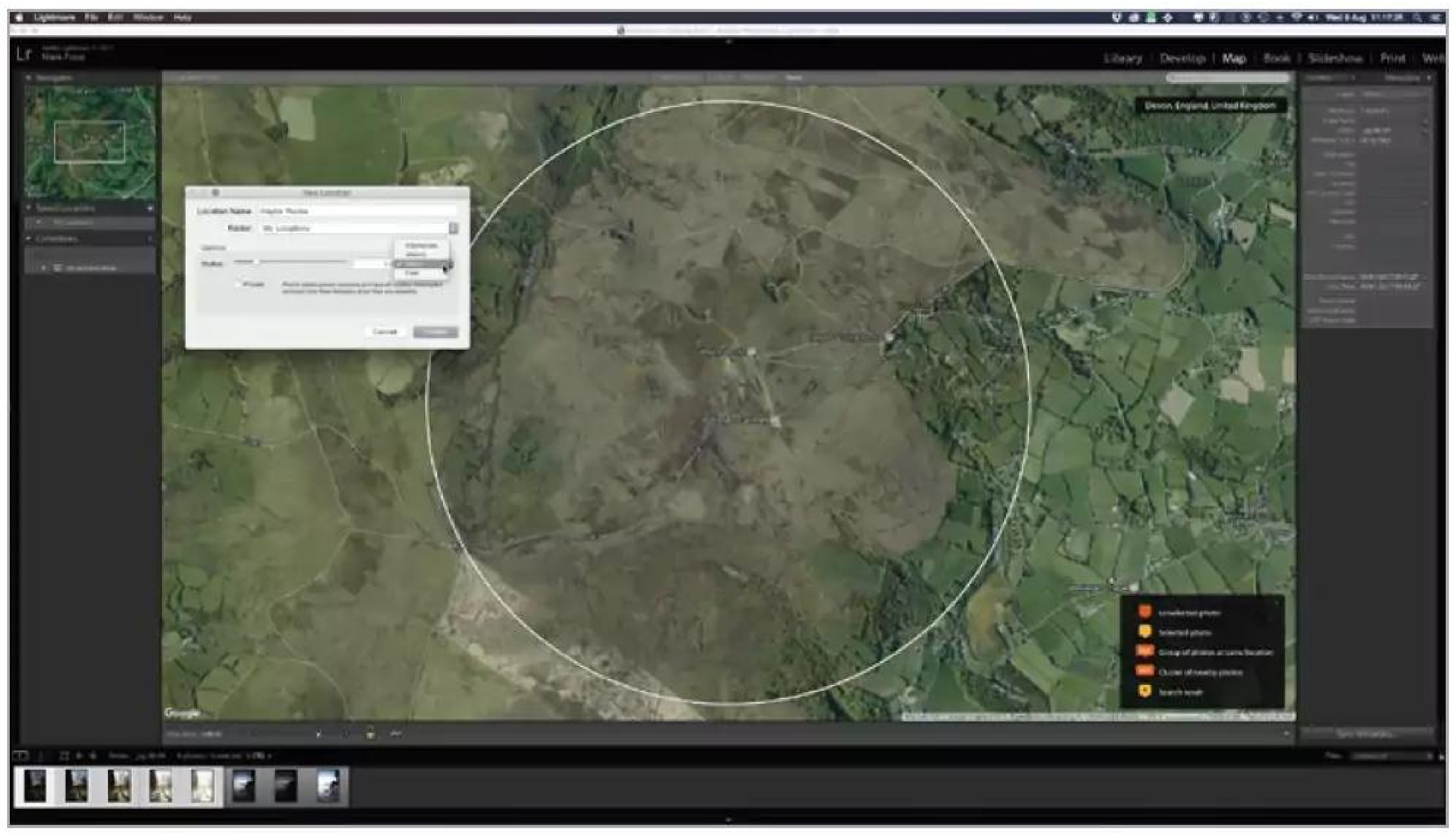
If you travel a lot with your camera, there are probably locations that you visit frequently, whether professionally or for leisure. You can set up locations in the Map module like bookmarks, so that you can quickly find them again; but it doesn't stop there.



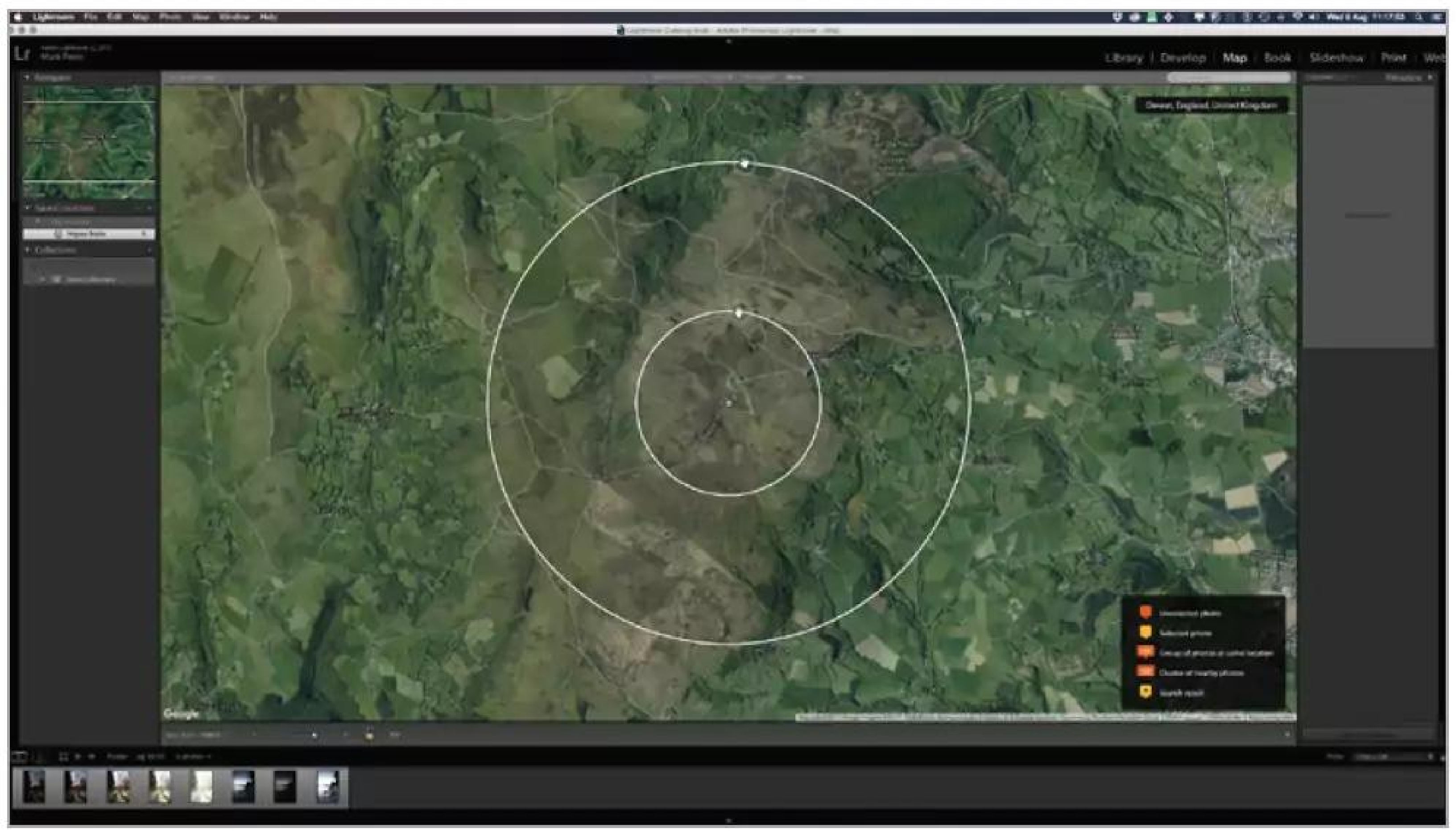
1 Saved Locations is a powerful tool within the Map Module that lets you quickly select frequently used locations, view those locations and tag photos to those locations. To get started, pick a location that you have visited and photographed, in the case of our example shown here, Haytor Rocks, Dartmoor, Devon.



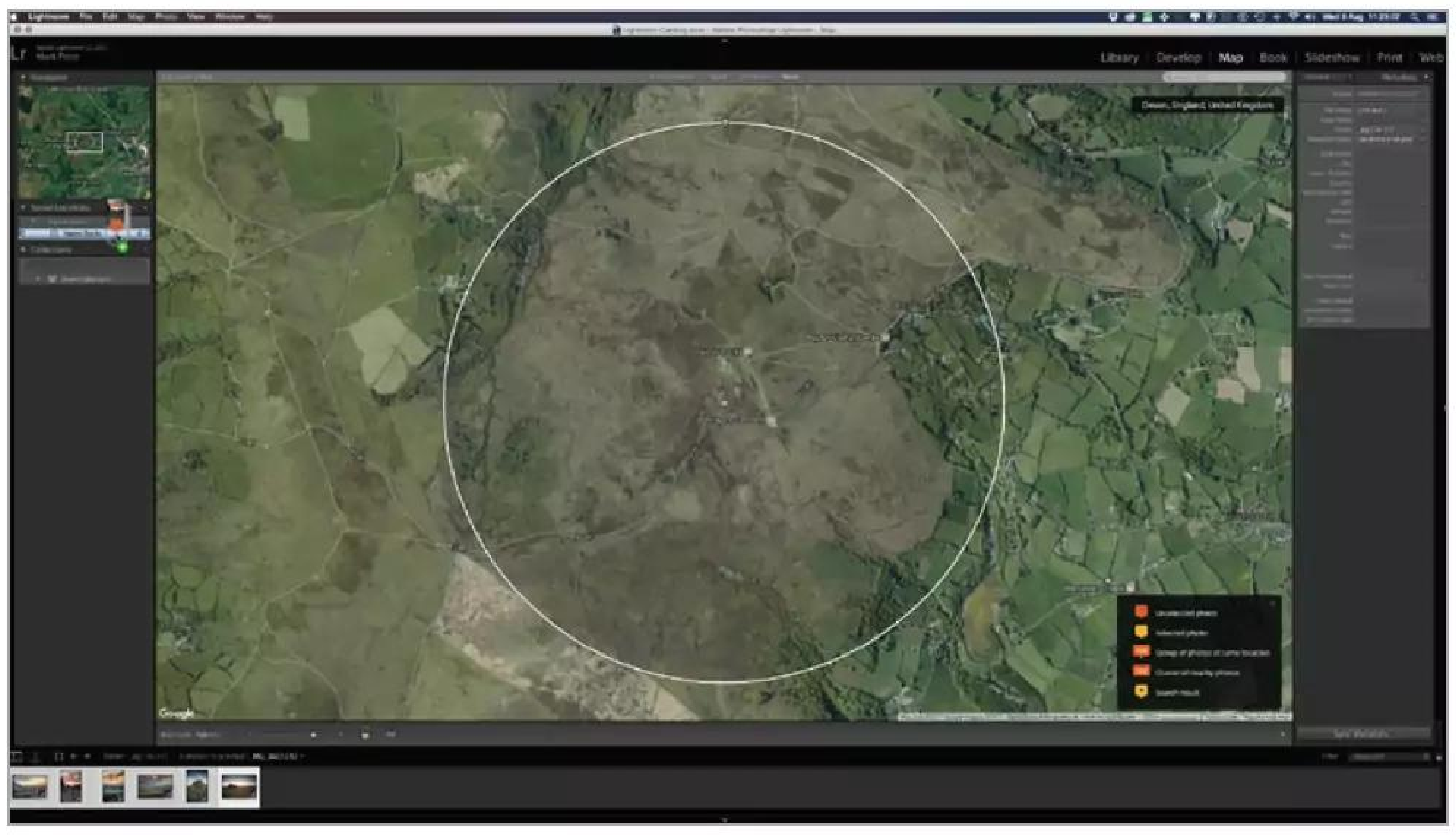
2 To create a Saved Location, look at the left-hand sidebar, at the Saved Locations panel. On the title bar of the panel, at the right-hand end, is a + symbol. Click on this and the New Location dialogue box opens up. At the same time, a white circle appears on the map screen, centred in the middle of the visible map area.



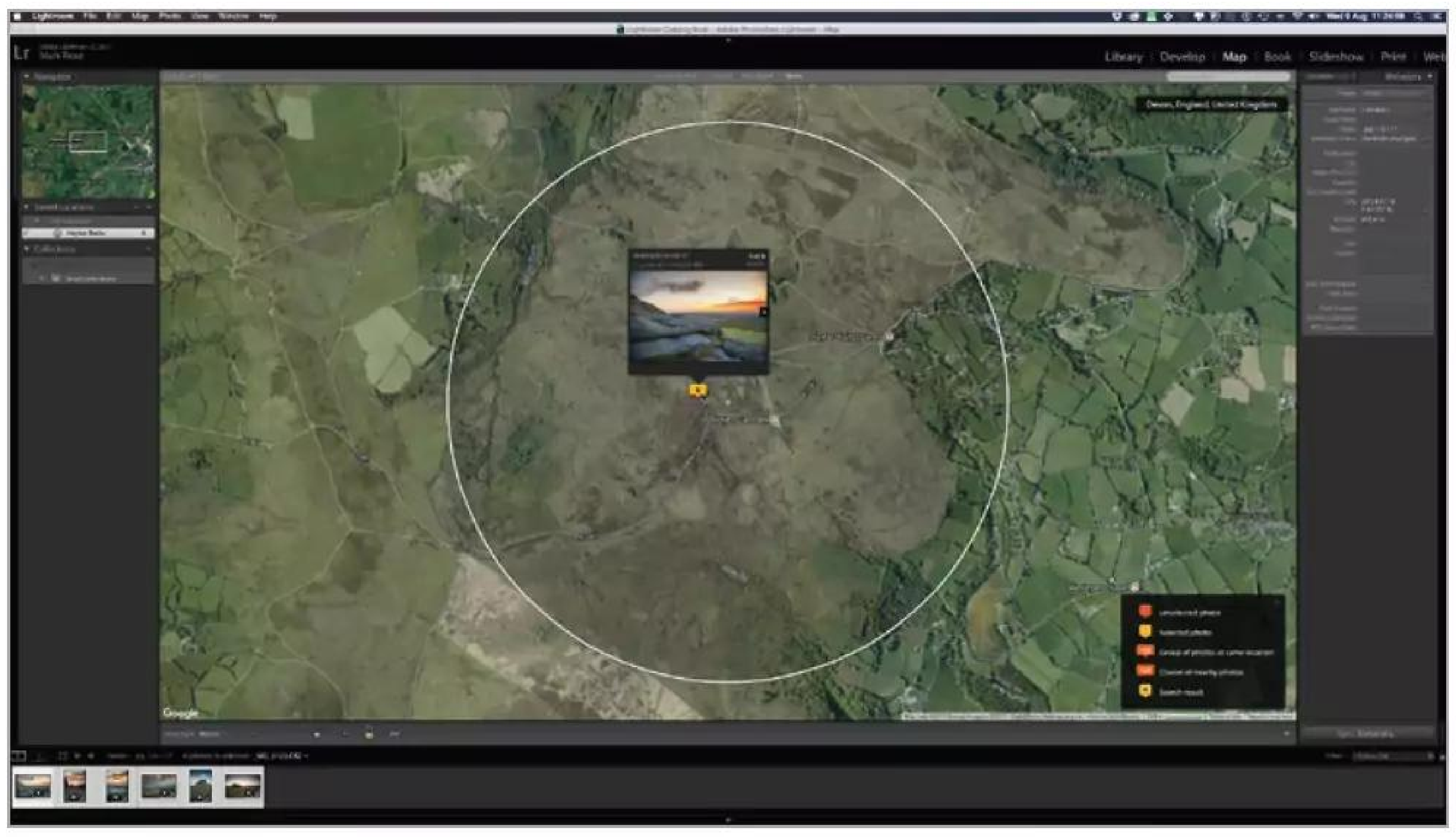
3 The default name for the new location is just the broader geographical area, in this case Devon, so the first task is to rename it. You can also adjust the size of the circle, using the slider and choose the units of the radius of the circle using the drop-down menu. Ignore the tick-box for now, you can come back to that.



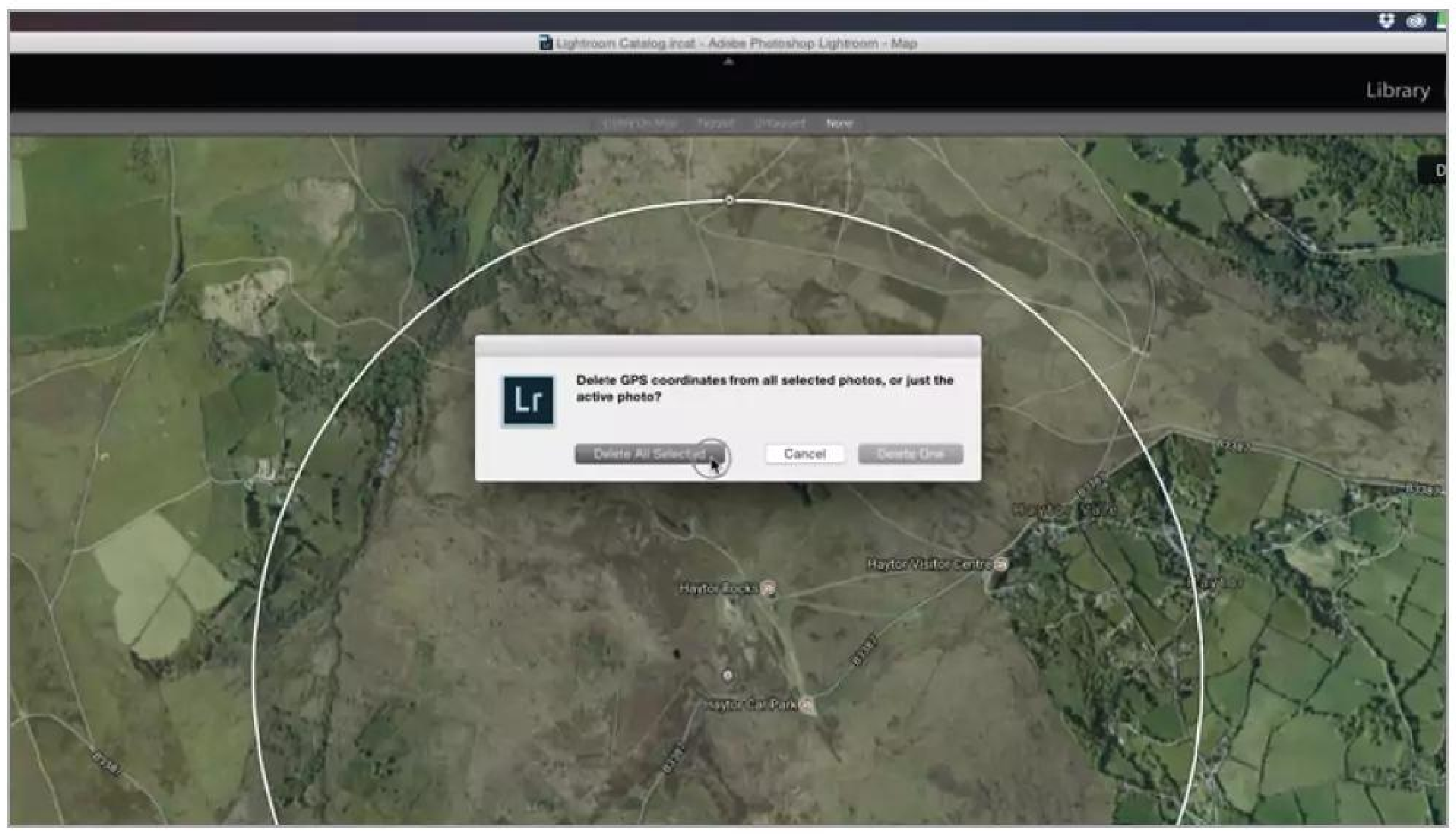
4 You can move the circle by clicking the button in the centre and dragging it. You can further adjust the radius of the circle by clicking and dragging the button on the top edge of the radius. Adjust the size and position so that it encompasses the area that you photographed. Note that the circle can be as small or as large as you like.



5 To add photos to this location, you can highlight them in the filmstrip and drag them on to the map as on the previous page, but Saved Locations gives you another option. Highlight photos that you want to tag, and then move your mouse pointer over the label for this location in your Saved Locations panel. Now, a check-box appears.

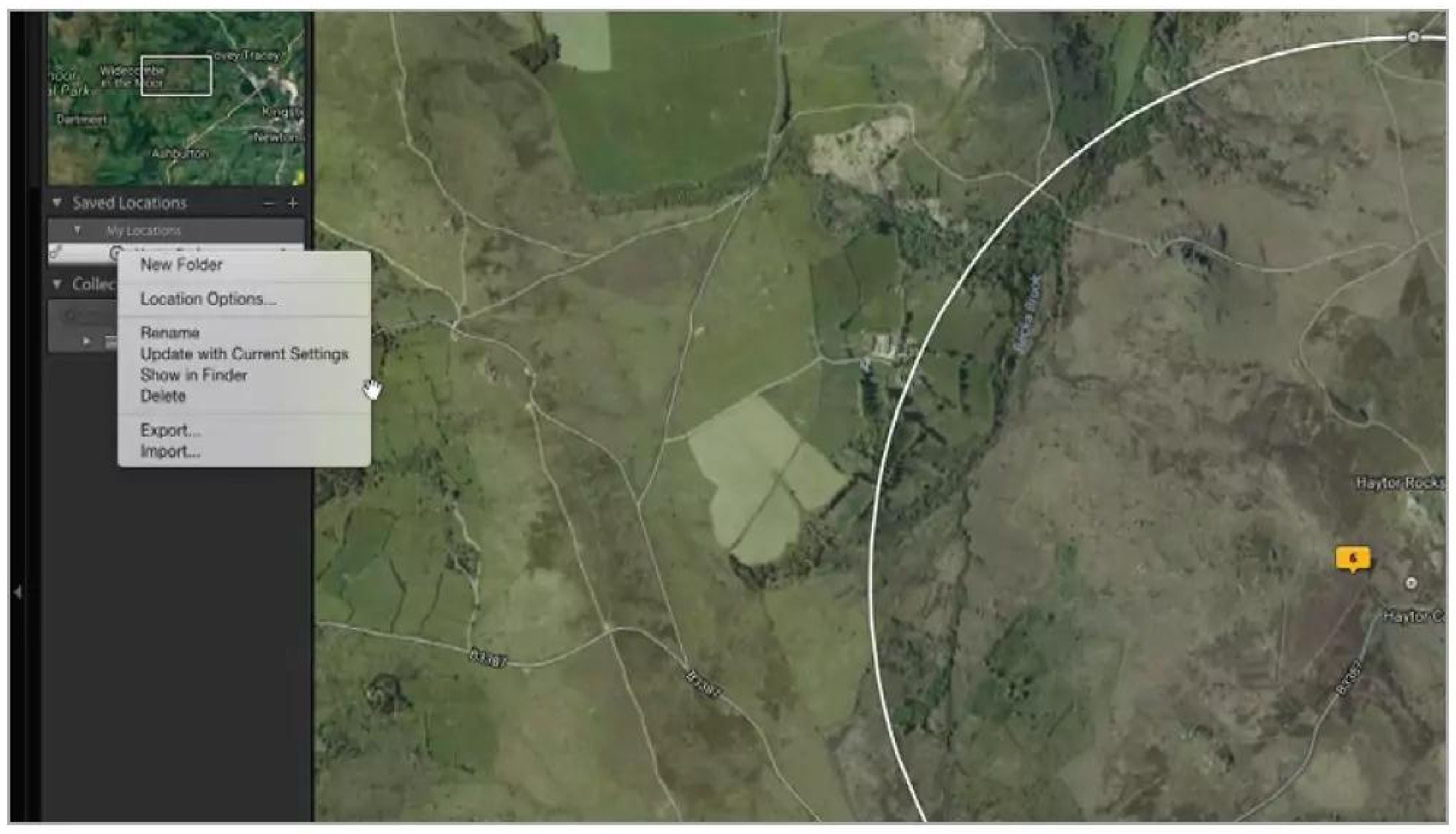


6 When you click on the check-box, your selected photos will be tagged with the saved location. If you look at the map now, you can see that they are represented by a flag placed at the centre of the white circle. The GPS coordinates and place names in the metadata panel have been updated with that location too.

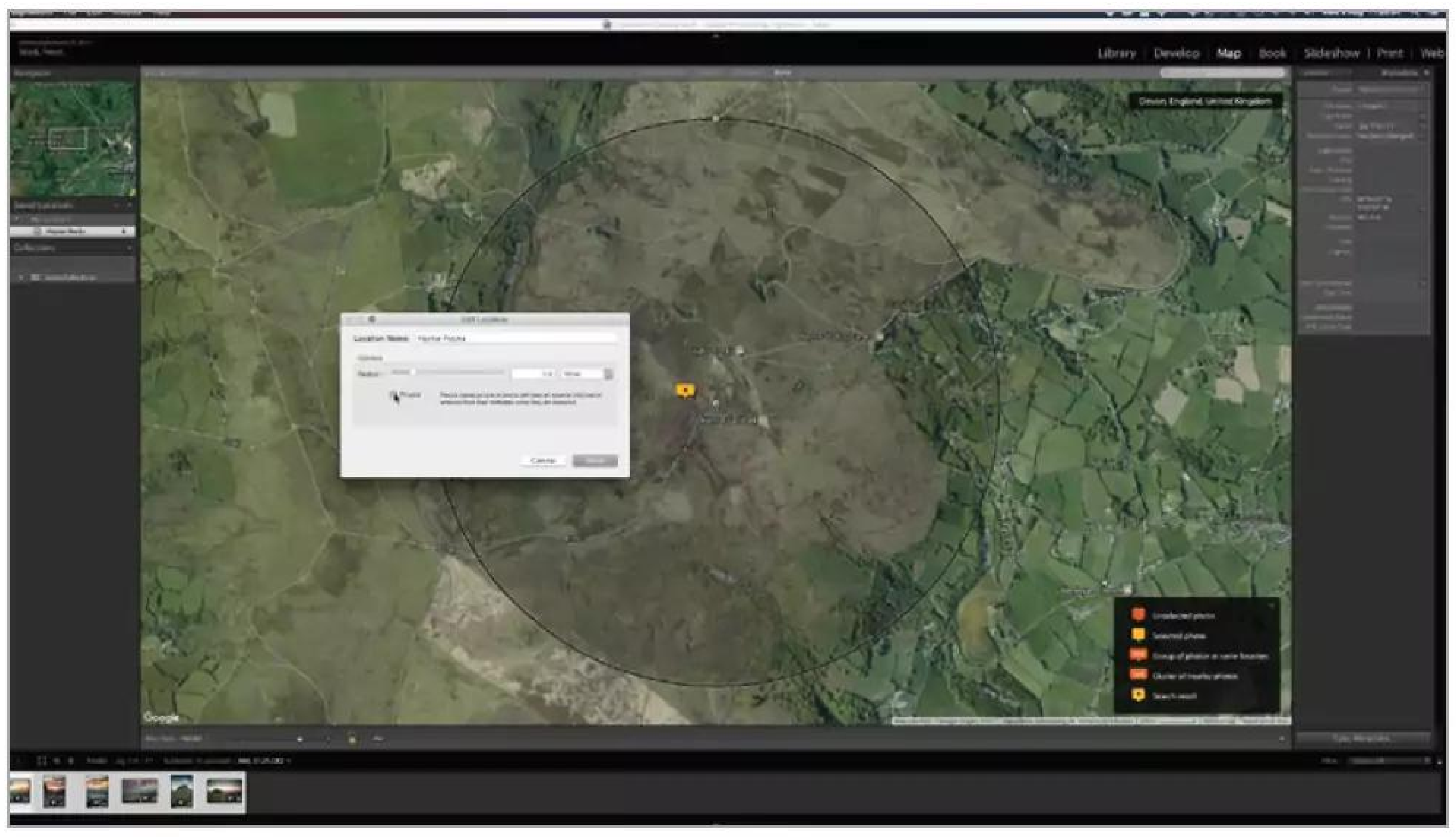

Library
Haytor Rocks
Haytor Visitor Centre
Delete All Selected
Cancel
Delete One

Delete GPS coordinates from all selected photos, or just the active photo?

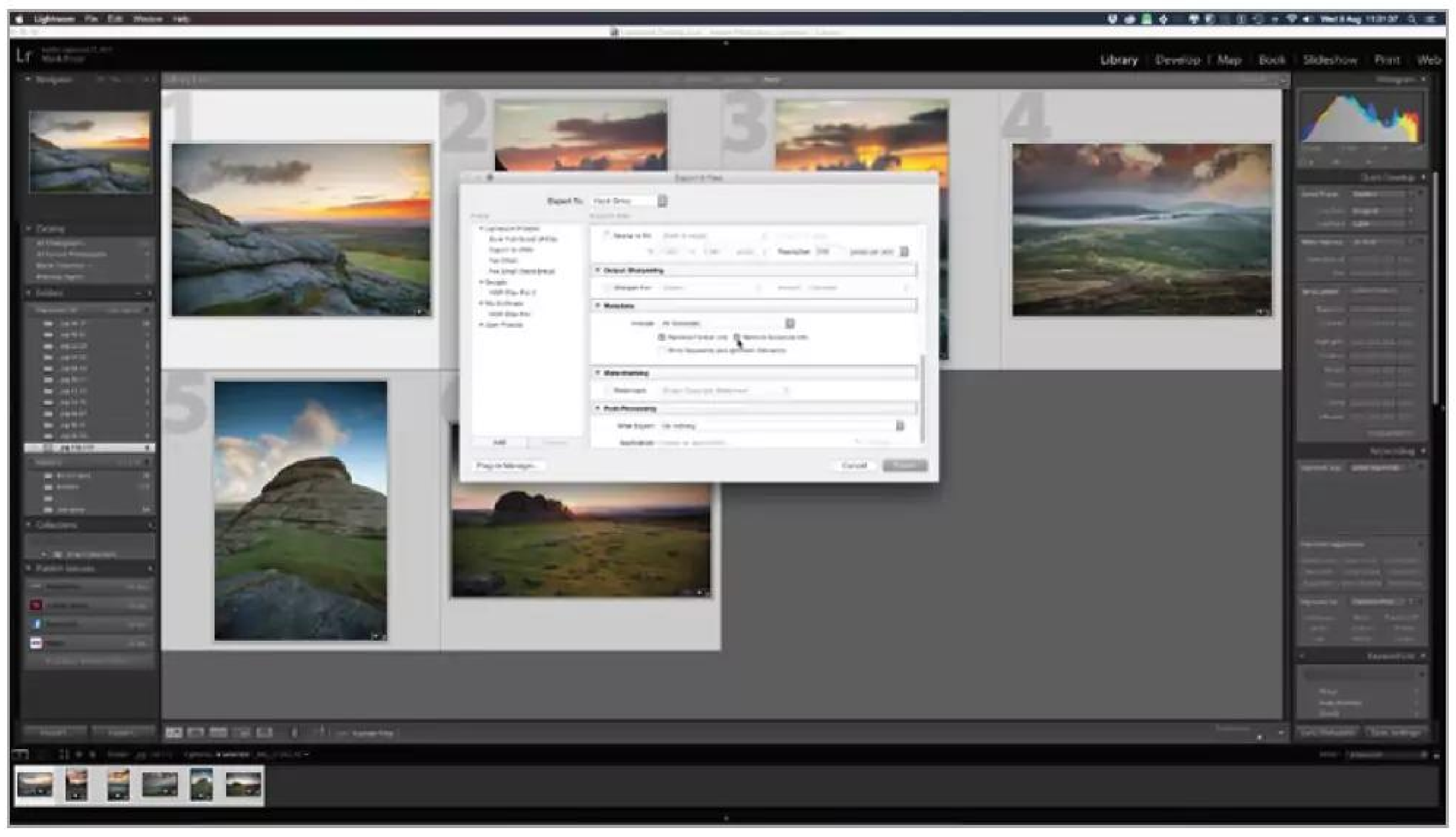
7 It's worth noting at this point that if you want to remove the GPS data from any tagged images in the Map Module, i.e. you tagged them at the wrong place, click on the flag on the map and tap the Delete key. You'll see a confirmation box appear asking if you want to delete the GPS data from one image or all selected.


Saved Locations
My Locations
New Folder
Location Options...
Rename
Update with Current Settings
Show in Finder
Delete
Export...
Import...
Haytor Rocks

8 You can adjust the size and position of a saved location after you've set it up by dragging the buttons as in step 4. If you want to adjust the settings, right-click on the button in the Saved Locations panel to see an options menu. You can see that you can import and export saved locations too, just as you can with presets.



9 In the menu, select Location Options and then see the same screen that you saw in step 2. If you now click on the Private check-box, you can see that the white circle turns black and the area inside it is tinted grey. Now, when you export any images from that area, all the location data will be stripped from them, preserving privacy.

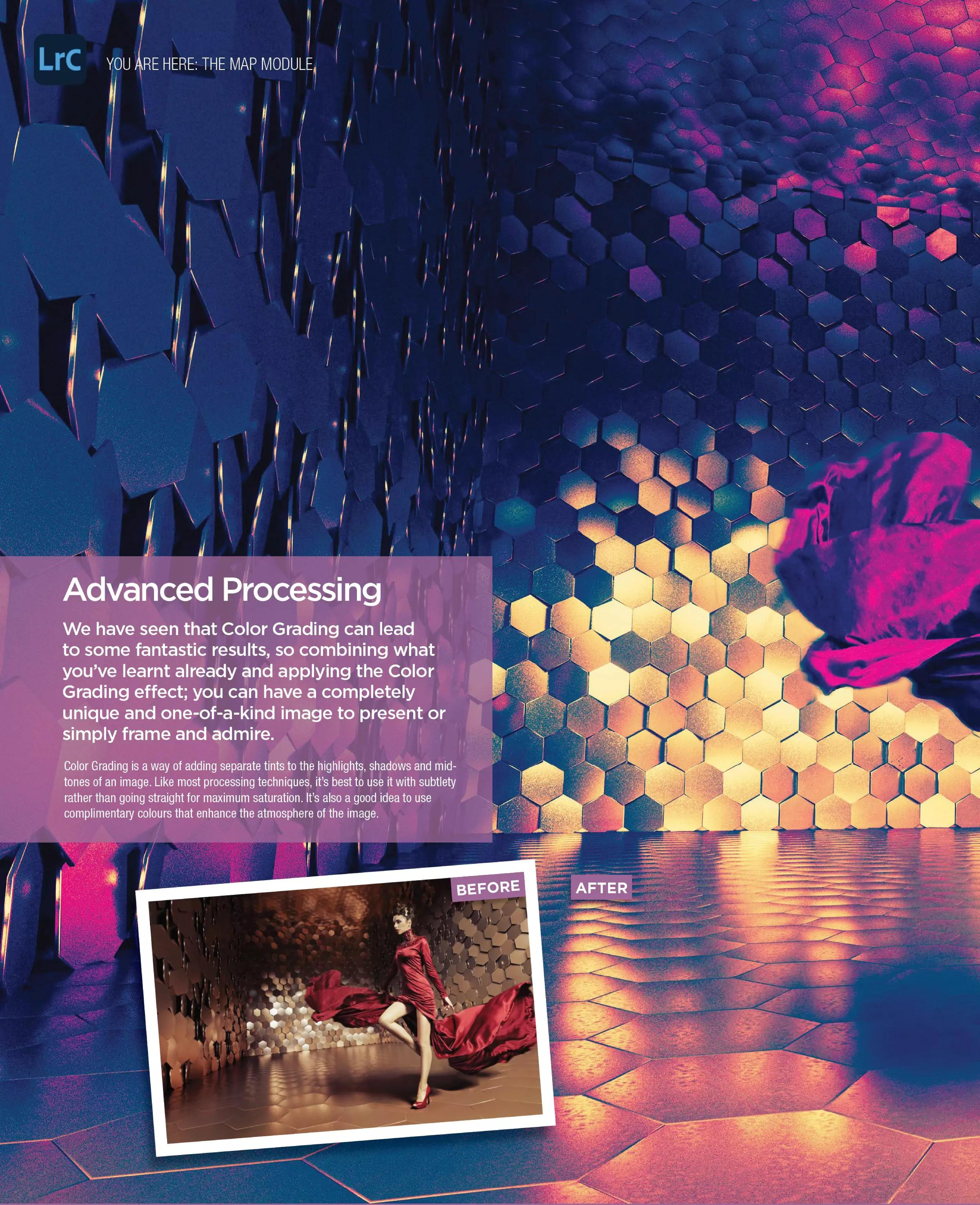


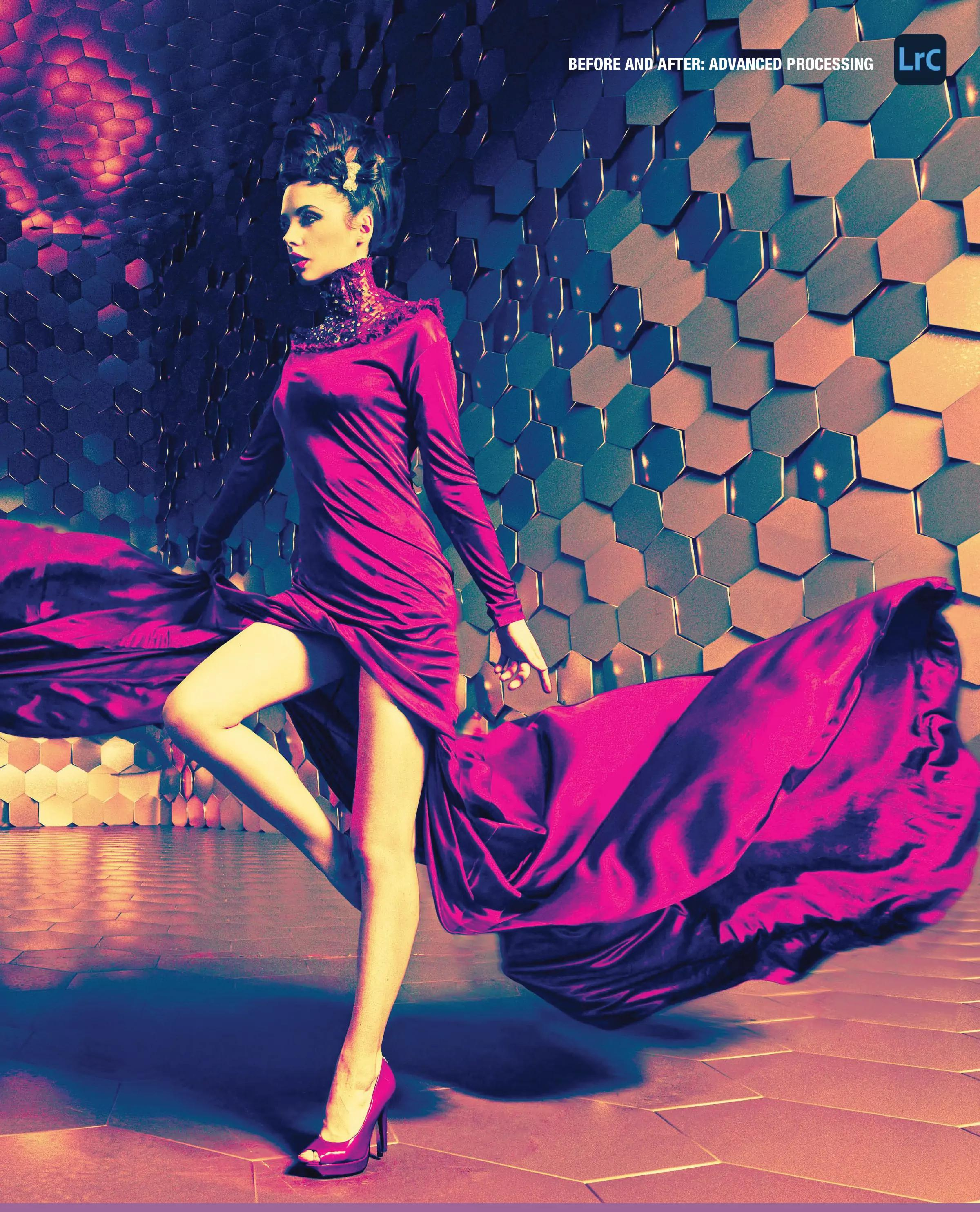
10 Now, if you select a group of images from within a saved location, with Privacy turned on, then return to the Library Module, when you click on Export you'll see that in the list of options, the check-box for Remove Location Info is automatically selected. That way nobody can trace the location of the image from the metadata.

Advanced Processing

We have seen that Color Grading can lead to some fantastic results, so combining what you've learnt already and applying the Color Grading effect; you can have a completely unique and one-of-a-kind image to present or simply frame and admire.

Color Grading is a way of adding separate tints to the highlights, shadows and mid-tones of an image. Like most processing techniques, it's best to use it with subtlety rather than going straight for maximum saturation. It's also a good idea to use complimentary colours that enhance the atmosphere of the image.





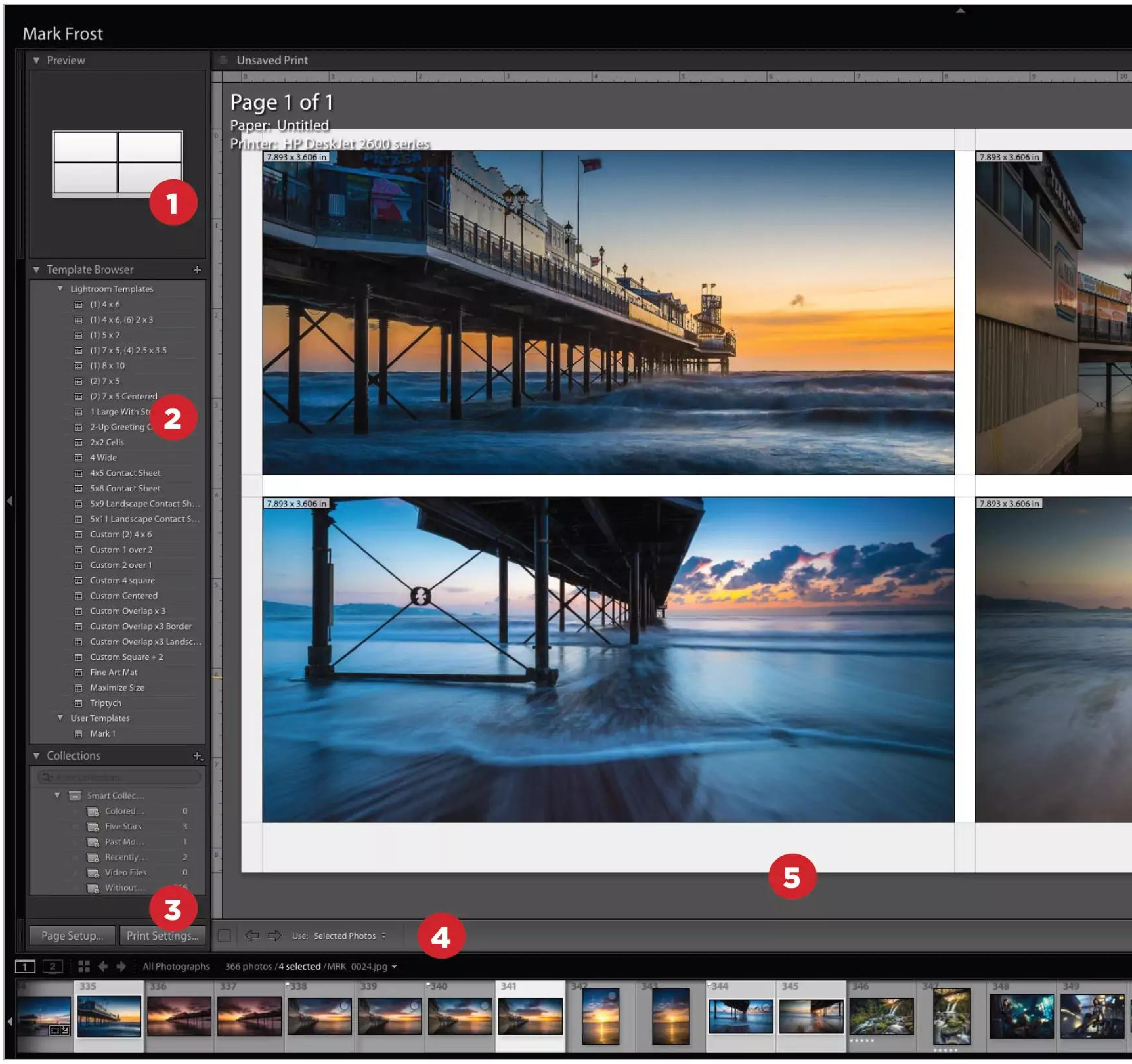
Hard Copy: The Print Module

There's something special about a well produced print of a photograph that elevates it to the realm of art. Displaying your best photos, framed and hung on the wall, is a wonderful way to enjoy the results of your photography. Framed prints of your best photos also makes for a great gift idea and thankfully Lightroom has an entire module dedicated to helping you get the best out of your prints; in this chapter we explore what it has to offer.

Introducing the Print Module

Adobe Lightroom doesn't just give you the tools to improve your photos, it lets you present them in the best possible way too. In the Print Module you can find everything you need to create stunning prints from your photos, including custom templates, layout options, colour management and even copyright watermarking.

In the previous chapters we've concentrated on organising, editing and improving your photographs, but now we move on to the Lightroom modules that deal with presentation, starting with the Print Module. In the modern connected world, where photographs can be shared instantly with people all around the world via online galleries, instant messaging and email, many people don't bother to print their photos. This is a pity, because a well-presented framed and mounted print is still one of the best ways to appreciate photography as an art form. Even the best monitors have trouble matching the sharpness and detail of a printed image and there's something about producing an actual tangible object from your photographs that is infinitely more satisfying than posting an image to a website. A printed image has a permanence to it that digital media just can't match, a sense of historical record. Printed photos are still the accepted way to commemorate a big life event. Whoever heard of a newly married couple having a souvenir Facebook album of their wedding photos?


Mark Frost
Preview
Unsaved Print
Page 1 of 1
Paper: Untitled
Printer: HP DeskJet 2600 series
7.893 x 3.606 in
Template Browser
Lightroom Templates
(1) 4 x 6
(1) 4 x 6, (6) 2 x 3
(1) 5 x 7
(1) 7 x 5, (4) 2.5 x 3.5
(1) 8 x 10
(2) 7 x 5
(2) 7 x 5 Centered
1 Large With St
2-Up Greeting C
2x2 Cells
4 Wide
4x5 Contact Sheet
5x8 Contact Sheet
5x9 Landscape Contact Sh...
5x11 Landscape Contact S...
Custom (2) 4 x 6
Custom 1 over 2
Custom 2 over 1
Custom 4 square
Custom Centered
Custom Overlap x 3
Custom Overlap x3 Border
Custom Overlap x3 Landsc...
Custom Square + 2
Fine Art Mat
Maximize Size
Triptych
User Templates
Mark 1
Collections
Smart Collec...
Colored...
Five Stars
Past Mo...
Recently...
Video Files
Without...
Page Setup...
Print Settings...
Use: Selected Photos
All Photographs
366 photos /4 selected /MRK_0024.jpg
1
2
3
4
5

1 Preview

This panel shows a simple graphic outline of the current print layout template that you have selected in the template browser panel below.

2 Template Browser

In this panel you can find dozens of built-in print layout templates, as well as a folder for your own user-defined templates.

3 Page Setup Button

Click on this to go to your printer options screen.

4 Photo Selection Options

Click here to choose which photos you would like to display and print from the film strip view below it.

5 Main Layout Screen

As with the other modules, this is where you can view the results of your Print Module layouts and adjustments.

6 Layout Style Options

Choose between Single Image, Picture Package or Custom Package.

7 Image Settings

This contains options for how you would like to use zoom and rotation in order for your images to fit the page, as well as the option to add a stroke line around the printed image.

8 Layout Panel

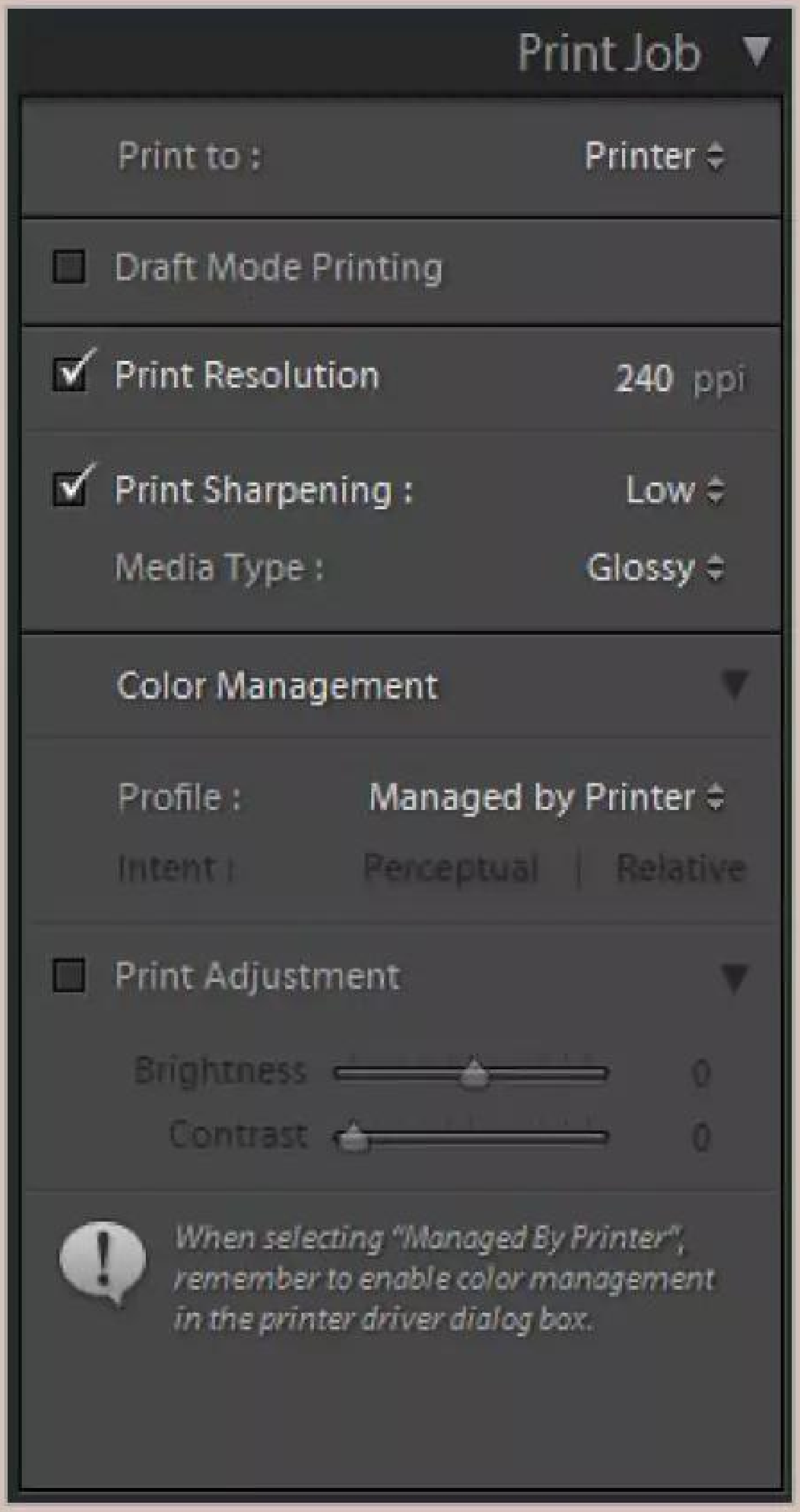
Settings for borders and page grid size, as well as cell size and spacing for multi-image prints.

9 Guides

Options to display guide lines, crop marks, cell borders and rulers.

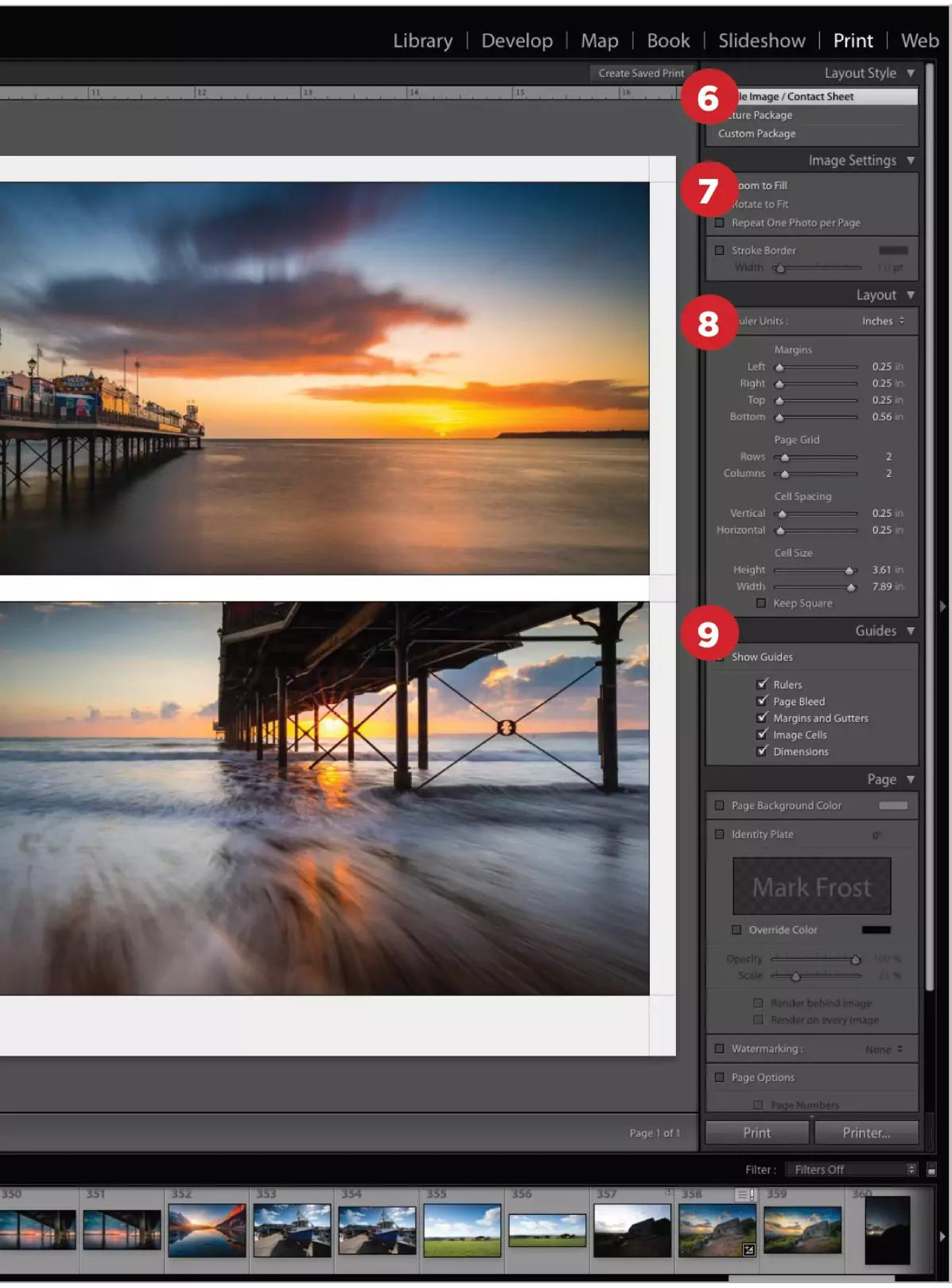
Print Adjustment Panels

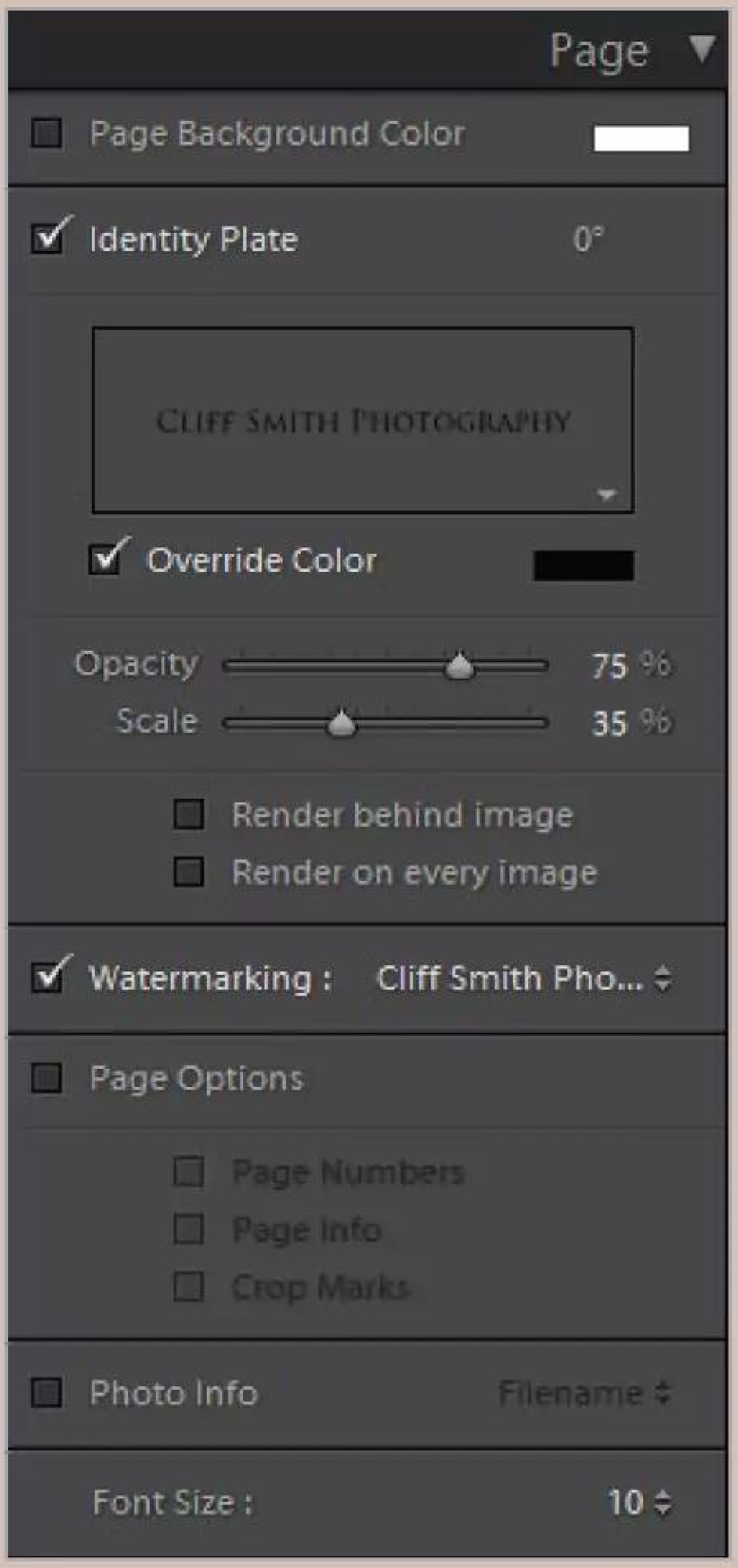
As with the other Modules we've looked at, the Print Module comes with its own set of unique adjustment panel contents.


Print Job
Print to : Printer
☐ Draft Mode Printing
☑ Print Resolution 240 ppi
☑ Print Sharpening : Low
Media Type : Glossy
Color Management
Profile : Managed by Printer
Intent : Perceptual | Relative
☐ Print Adjustment
Brightness 0
Contrast 0
When selecting "Managed By Printer", remember to enable color management in the printer driver dialog box.

Print Job

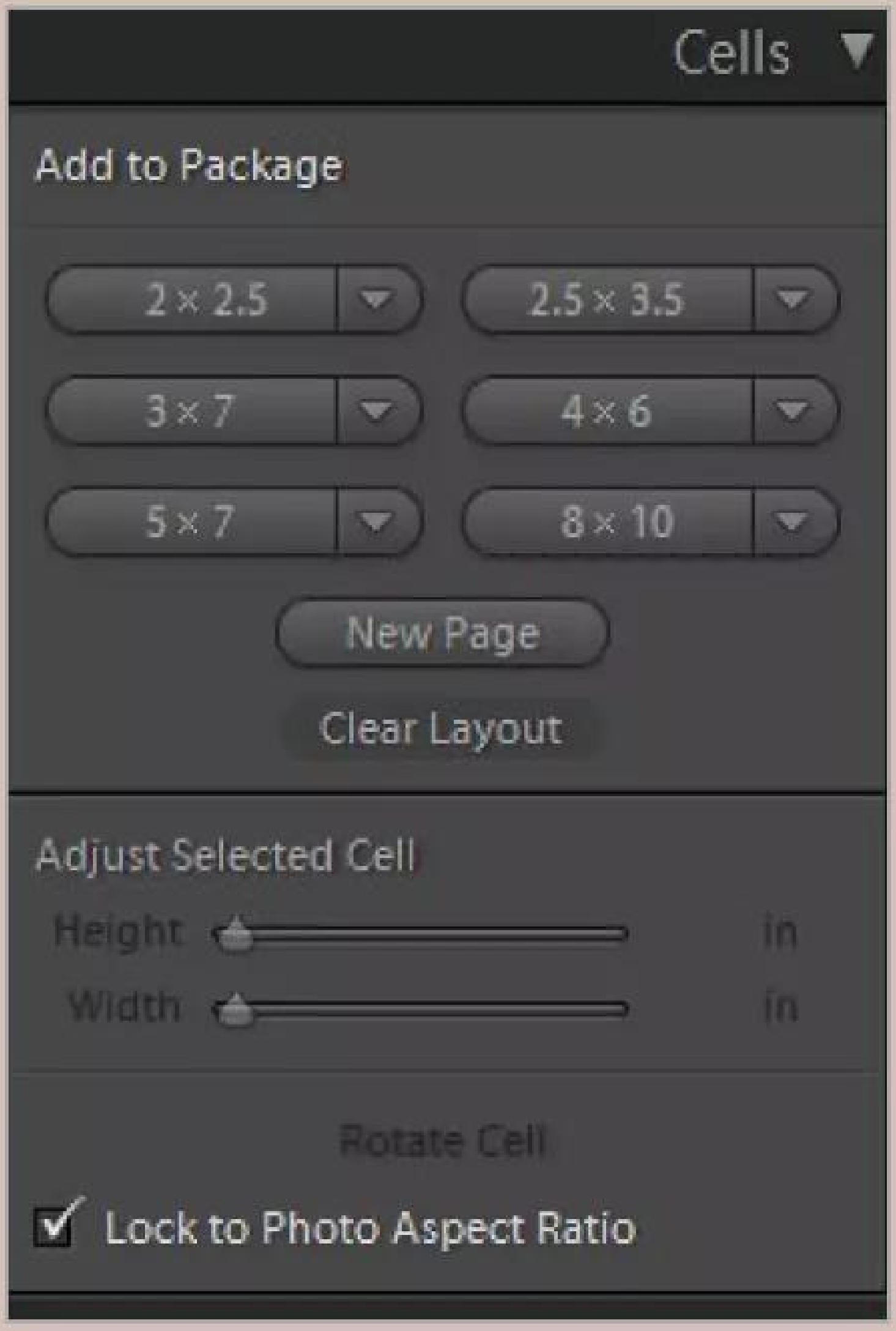
Here you can find additional printer and colour management settings, as well as options to adjust the brightness and contrast of the print.




Page
☐ Page Background Color
☑ Identity Plate 0°
CLIFF SMITH PHOTOGRAPHY
☑ Override Color
Opacity 75 %
Scale 35 %
☐ Render behind image
☐ Render on every image
☑ Watermarking : Cliff Smith Pho...
☐ Page Options
☐ Page Numbers
☐ Page Info
☐ Crop Marks
☐ Photo Info Filename
Font Size : 10

Page Panel

This panel has options for adding your name as an identity plate, page numbers, photo details, crop marks and a copyright watermark. You can alter the font size and choose the opacity and scale of the identity plate as well as its colour and rotation and page background colour. You also have the ability to include several page options such as page numbers, page info and crop marks.

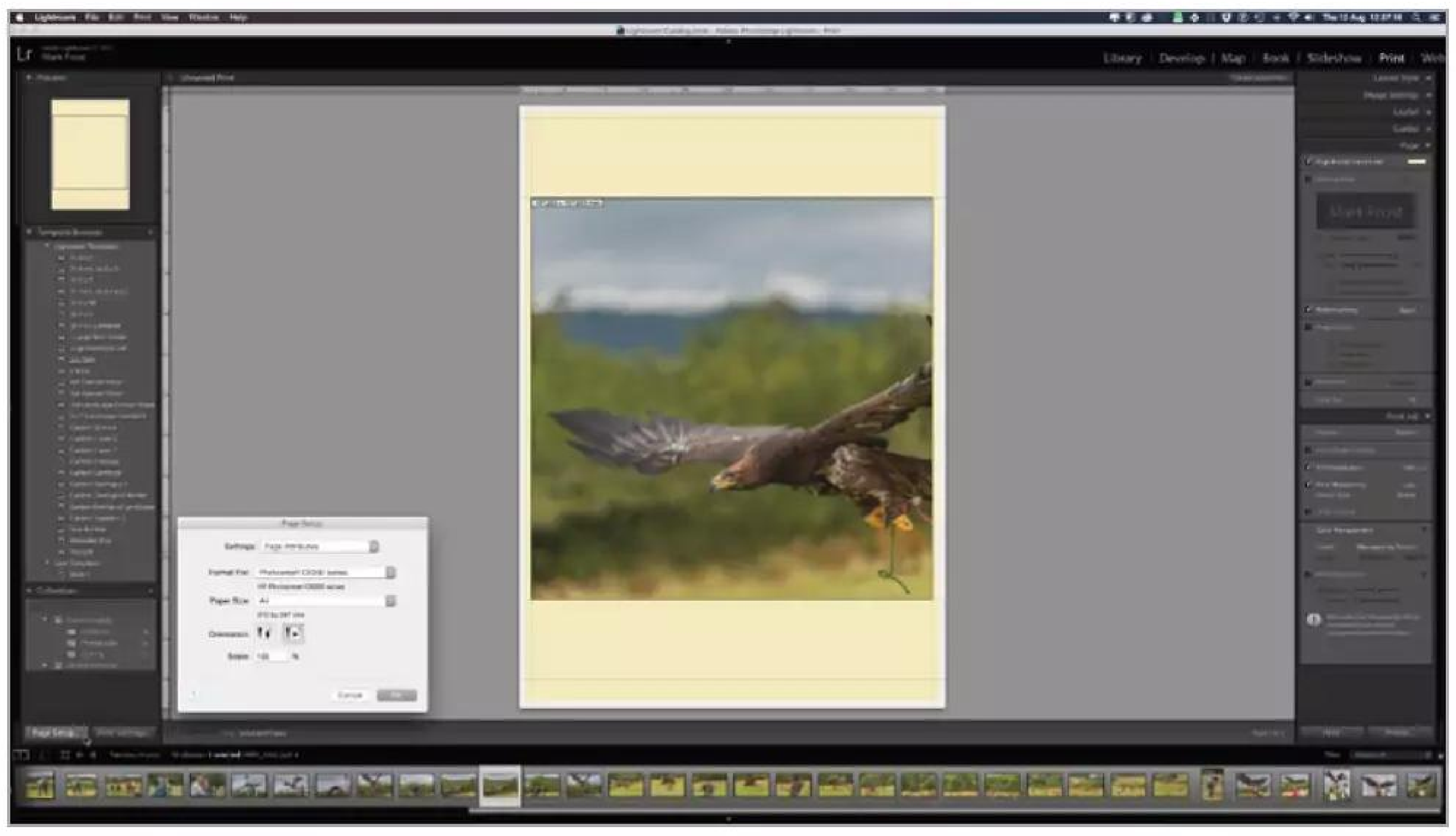

Cells
Add to Package
2 × 2.5
2.5 × 3.5
3 × 7
4 × 6
5 × 7
8 × 10
New Page
Clear Layout
Adjust Selected Cell
Height in
Width in
Rotate Cell
☑ Lock to Photo Aspect Ratio

Cells

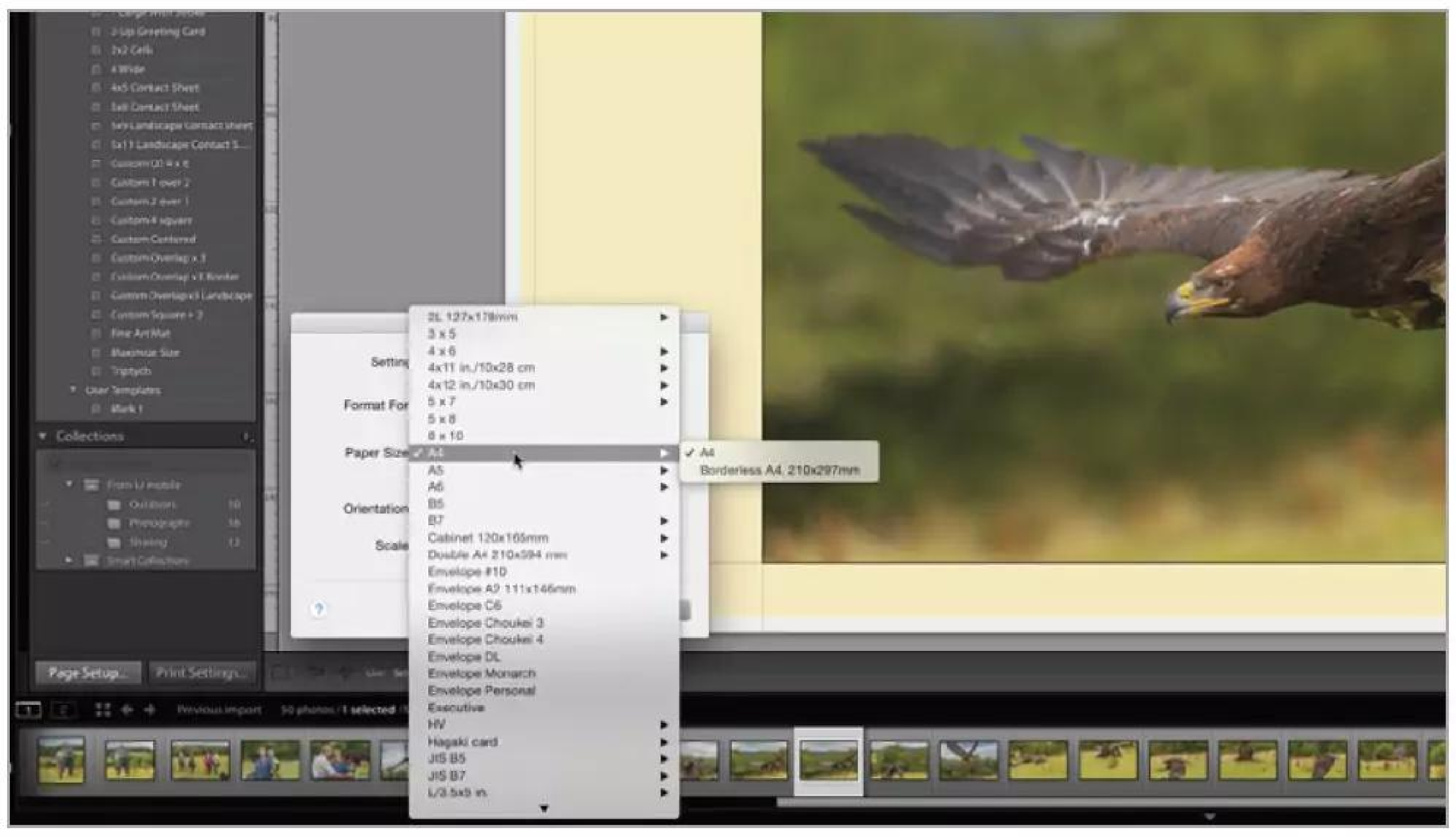
You only see this panel if you have opted to manually create your own page layout. It allows you to add preset image cells to the page.

Options and Features

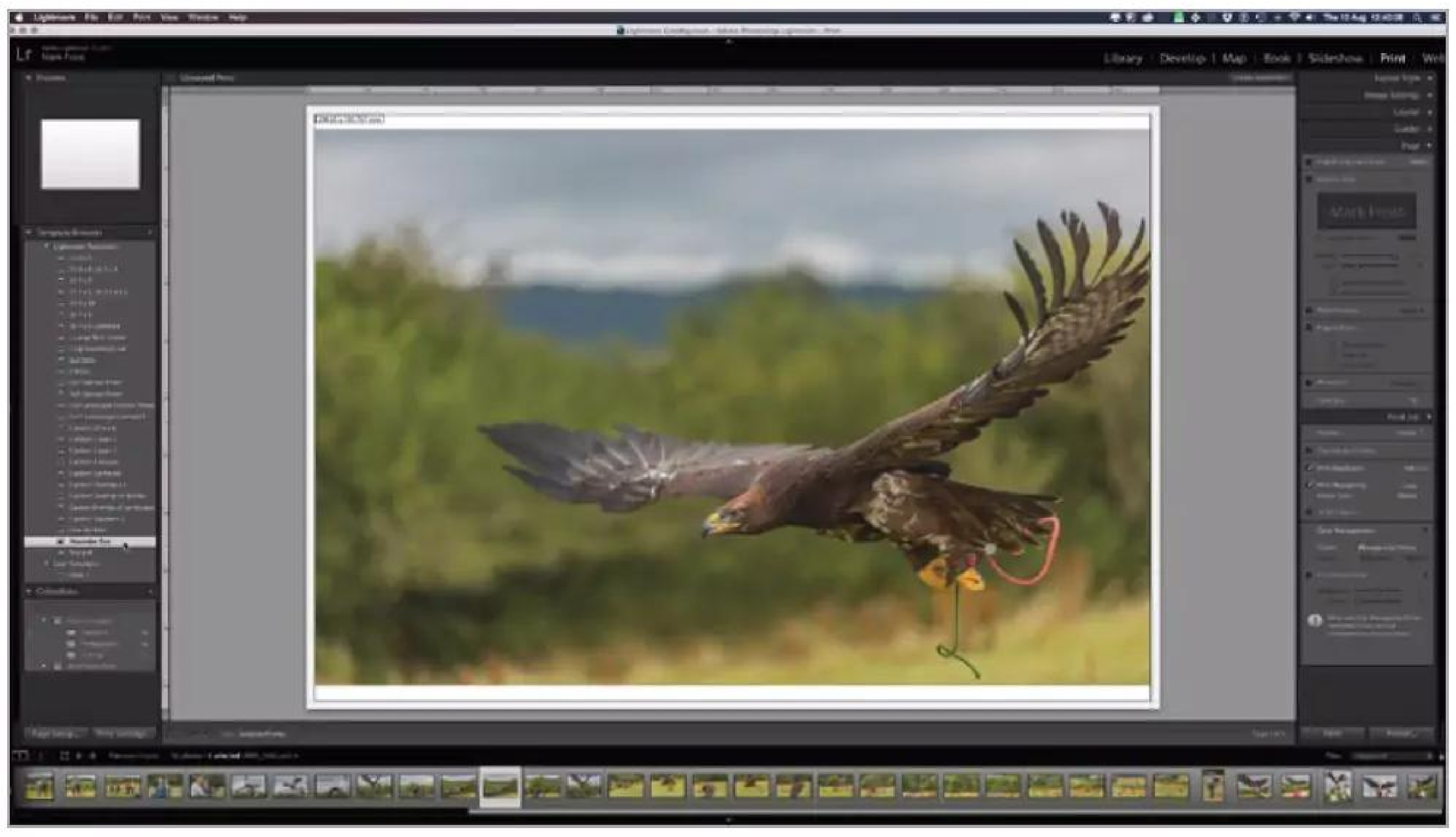
Lightroom's dedicated Print Module has multiple options to help produce stunning photographs that you can proudly display. From framed prints to producing a contact sheet for a client or a page to go in a wedding album, these features offer excellent results every time.



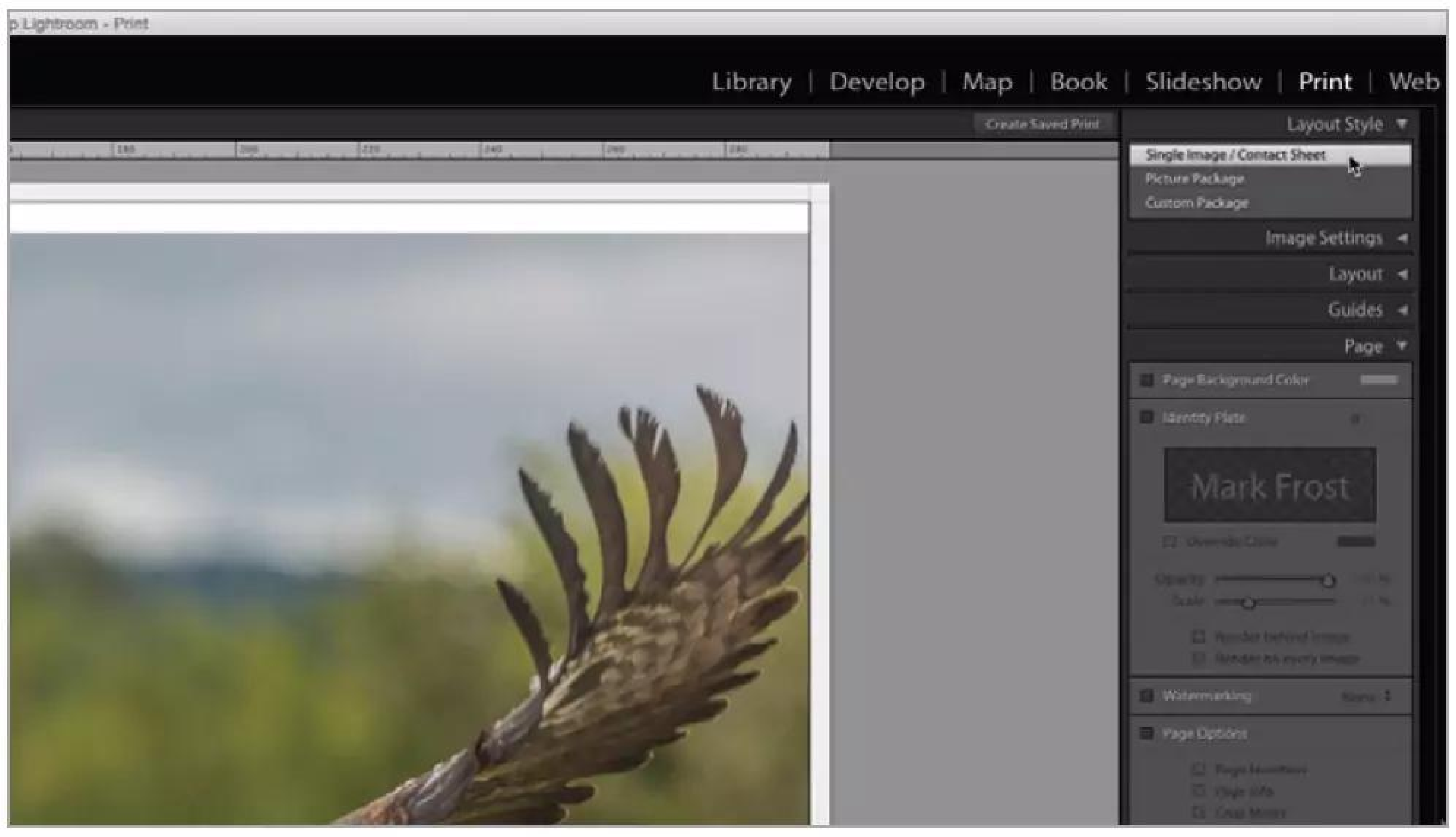
1 Before you start printing, you need to tell Lightroom which printer and what size and type of paper you're using. To do this, you click on the Page and Print Setup buttons in the lower left of the screen, which opens the Print Setup options panel. Note that our screen is on a Mac. It will look slightly different on a PC.



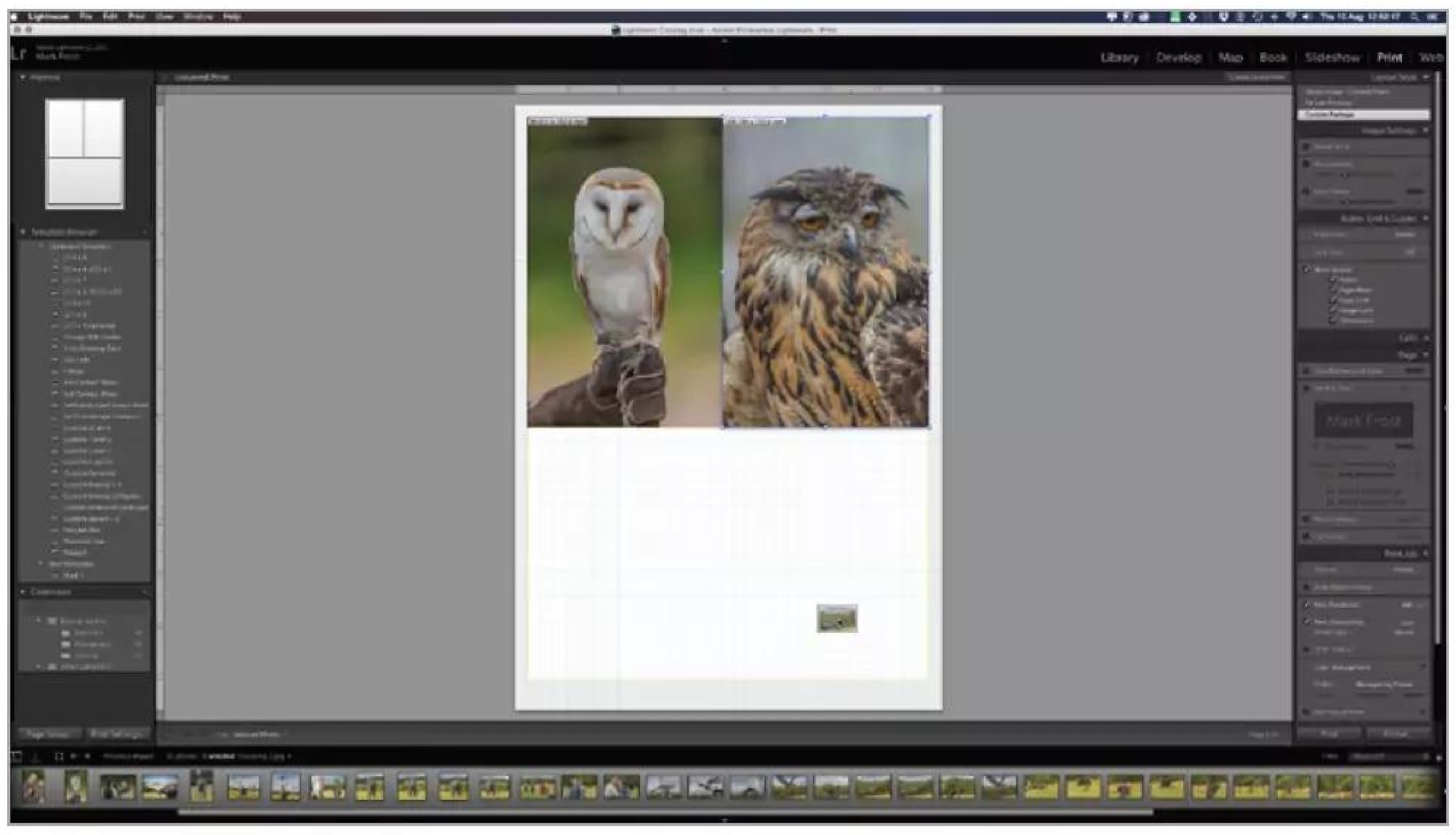
2 Your system's default printer will be preselected but if you have more than one you can choose which one you want to use from the drop-down menu. You can also choose to output to PDF. In the lower drop-down menu you can choose the paper size that you want to use. Lightroom defaults to 8.5 x 11in US Letter size, so do check this.



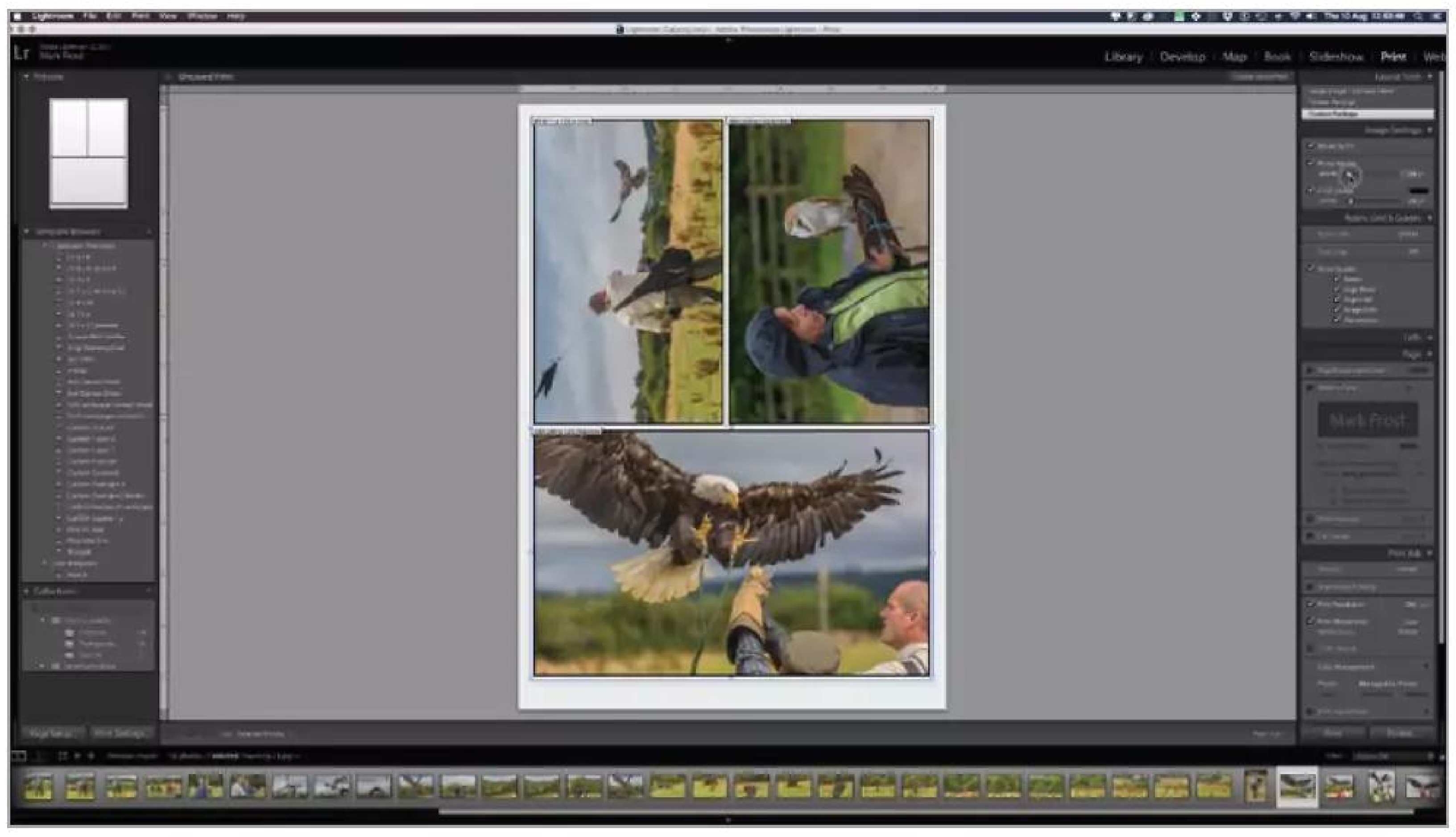
3 The template Browser offers a wide and varied selection of different print layouts, including contact sheets, greetings cards, overlapping collages and many more. One of the most useful, and a good starting point, is near the bottom of the list: Maximize Size, which as the name suggests, fills as much of the page as possible.


Library | Develop | Map | Book | Slideshow | Print | Web
Layout Style
Single Image / Contact Sheet
Picture Package
Custom Package
Image Settings
Layout
Guides
Page
Mark Frost

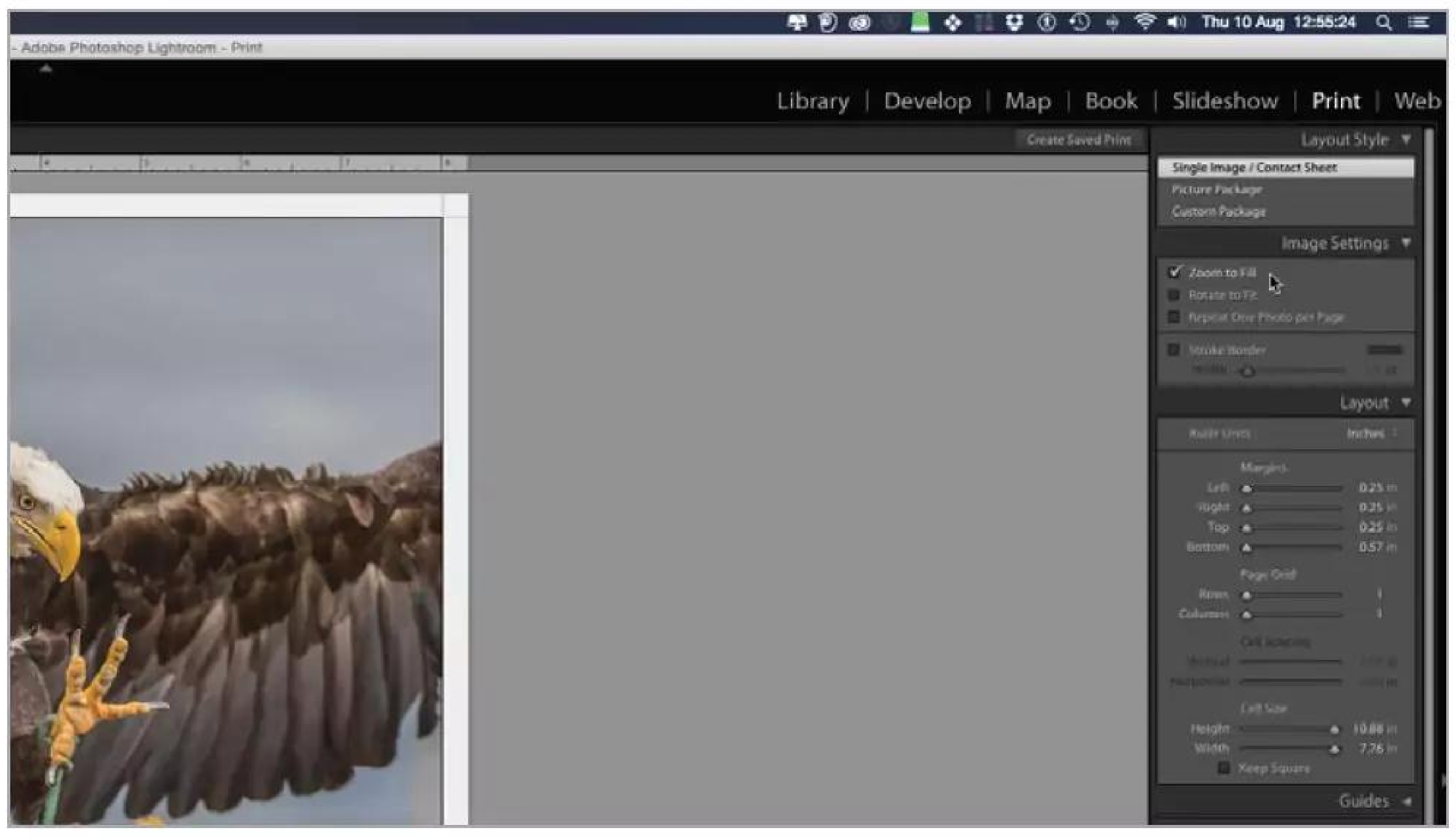
4 If you don't want to use a template, or if you prefer to create your own layout, go to the right-hand sidebar and at the top locate the Layout Style panel. We'll cover creating custom print layouts in more detail later on but if you want to just print a single image, select the top option, Single Image/ Contact Sheet.



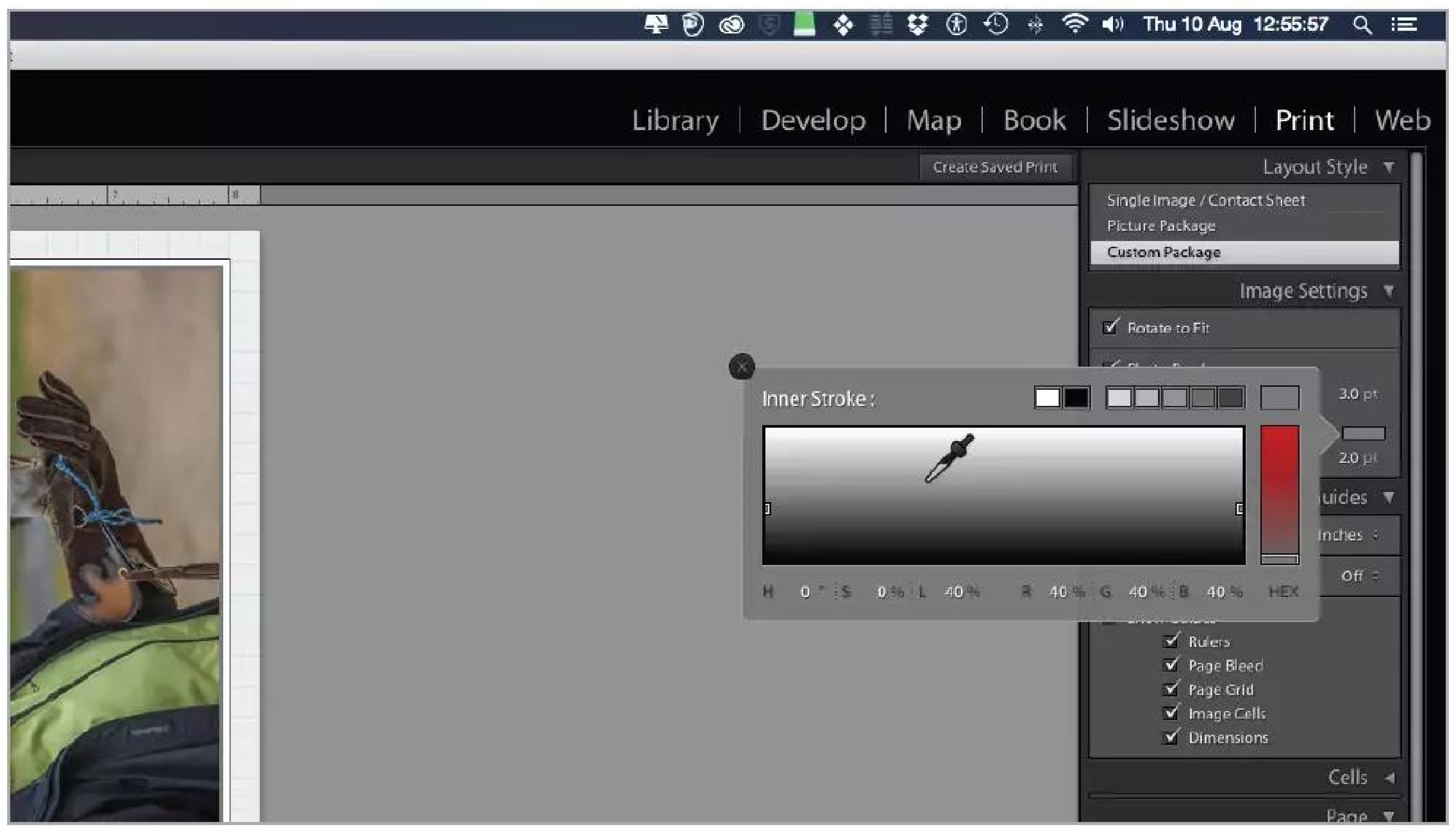
5 If you choose the Custom Package layout style, the currently selected image is added to the template automatically. With a template selected, to add an image to the page just select an image cell on the page and then drag an image from the Filmstrip into the cell. It will automatically be added to the page in its current orientation.



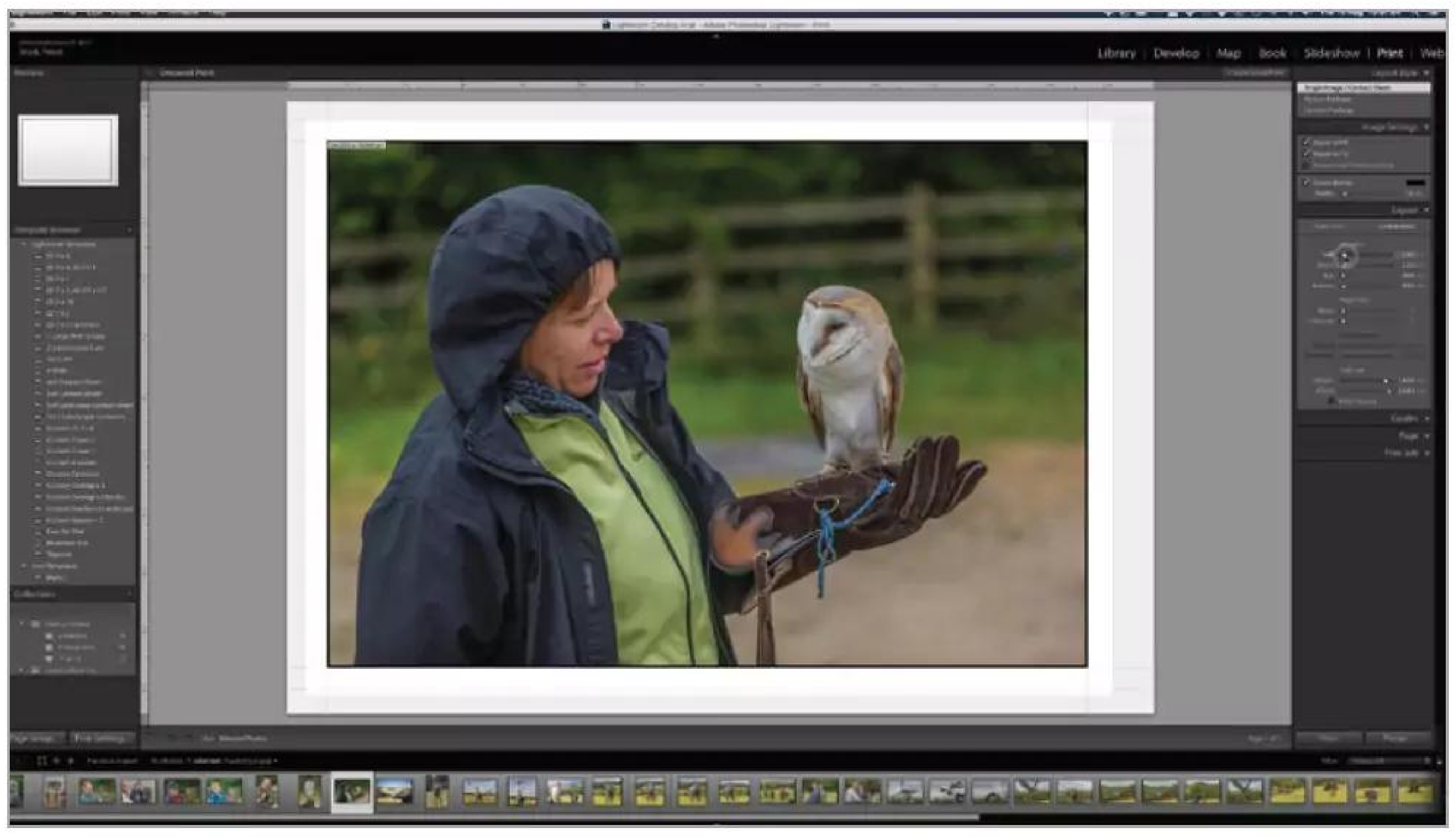
6 If you want to change the orientation of a placed image to fit the template, use the Rotate to Fit option. Note that the available options change depending on what layout style you're using. In our example we don't have Zoom to Fit or Cell Spacing but we do have Photo Borders and Inner Stroke, preset at 3.0 points.


Library | Develop | Map | Book | Slideshow | Print | Web
Layout Style
Single Image / Contact Sheet
Picture Package
Custom Package
Image Settings
Zoom to Fill
Rotate to Fit
Repeat One Photo per Page
Stroke Border
Layout
Margins
Page Grid
Cell Spacing
Cell Size
Keep Square
Guides

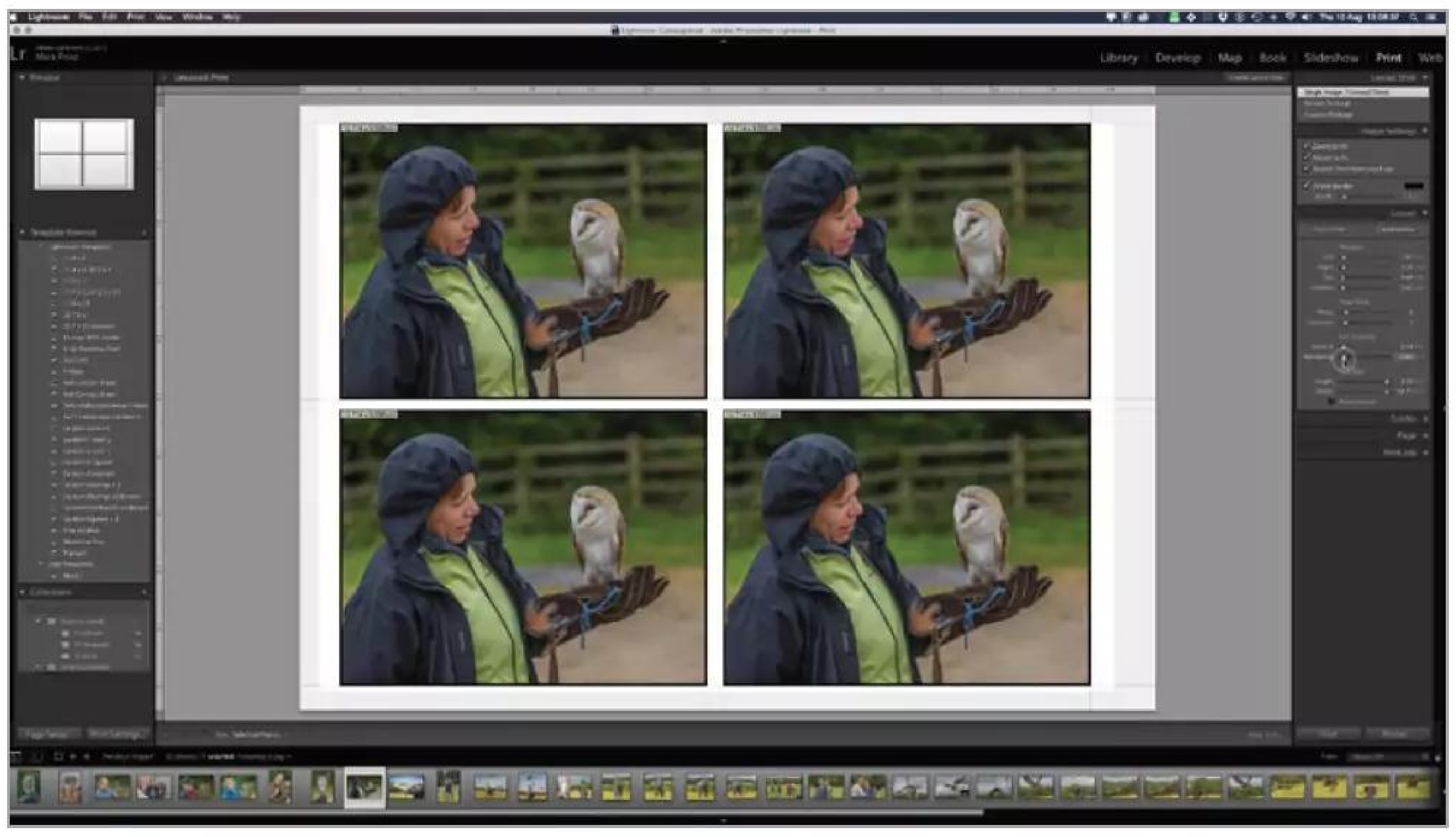
7 You have further options in the right-hand sidebar in Single Image mode. In the Image Settings panel there are a number of check boxes. The top one is Zoom to Fill. If you want to fill the page and don't mind cropping off part of your image, click this box. If you want the whole image to be printed, leave it unchecked.


Library | Develop | Map | Book | Slideshow | Print | Web
Create Saved Print
Layout Style
Single Image / Contact Sheet
Picture Package
Custom Package
Image Settings
Rotate to Fit
Inner Stroke :
3.0 pt
2.0 pt
Rulers
Page Bleed
Page Grid
Image Cells
Dimensions
Cells
Page

8 The Stroke Border option adds a line around the image, which can look good especially if you're printing a high-key image on a white background with a border. You can choose the colour of the stroke by clicking in the small black box and the thickness by moving the slider. Generally, thinner is better, so less than 3.0pts.



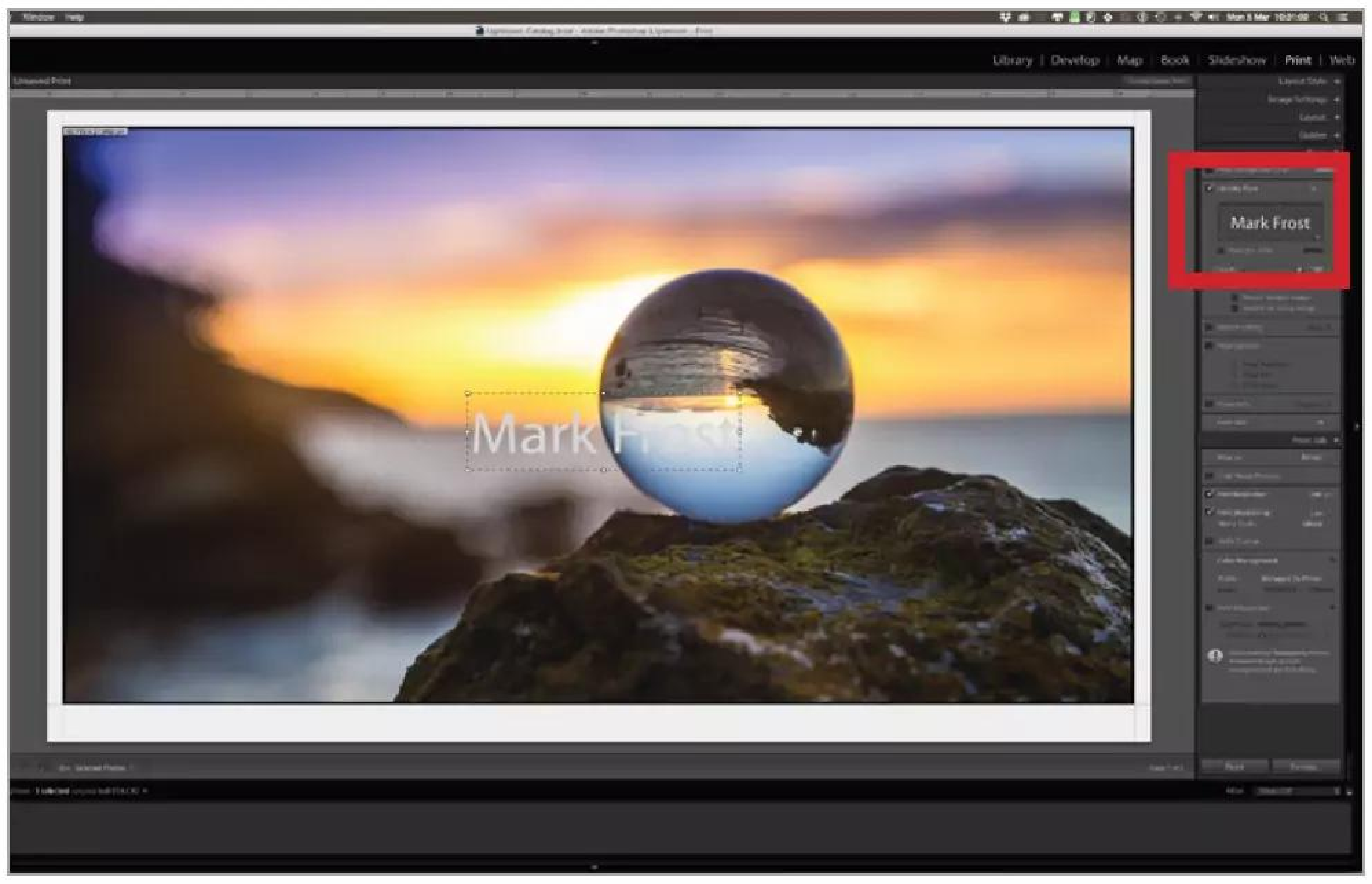
9 In the Layout panel you can see a bank of sliders that let you control the size of the white border around your image. In the Custom Package mode these are replaced by a single Photo Border slider. To add a border around your image, either move the sliders individually or type a value directly into the number boxes.



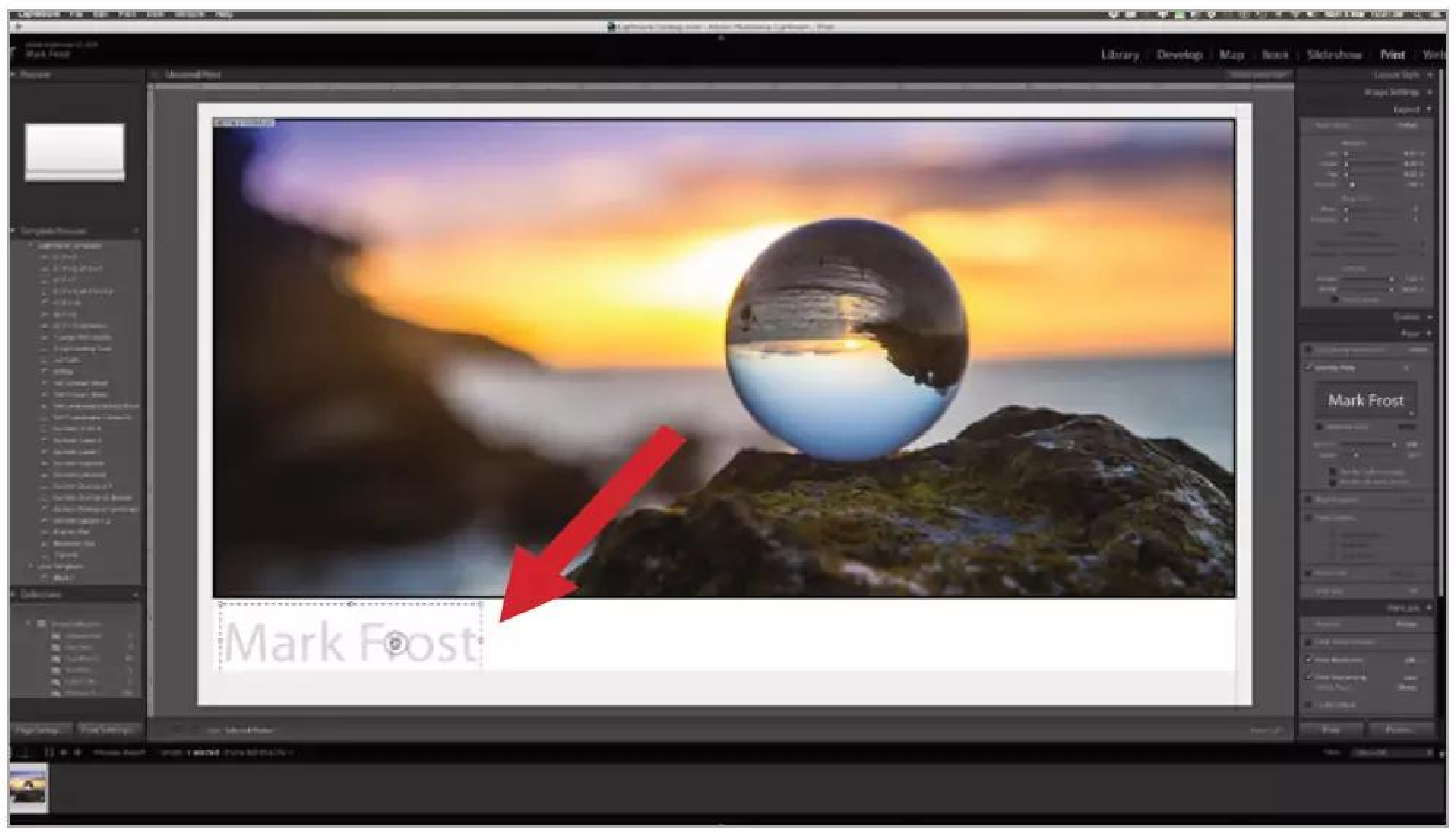
10 Finally you have the Page Grid, Cell Spacing and Cell Size sliders. Using these you can create a grid of cells on the page, adjust the spacing between the cells and adjust the size of those cells. Image settings are repeated for each cell in the grid; you can repeat the same photo in every cell by checking the Repeat One Photo per Page box.

Naming Photos with Identity Plates

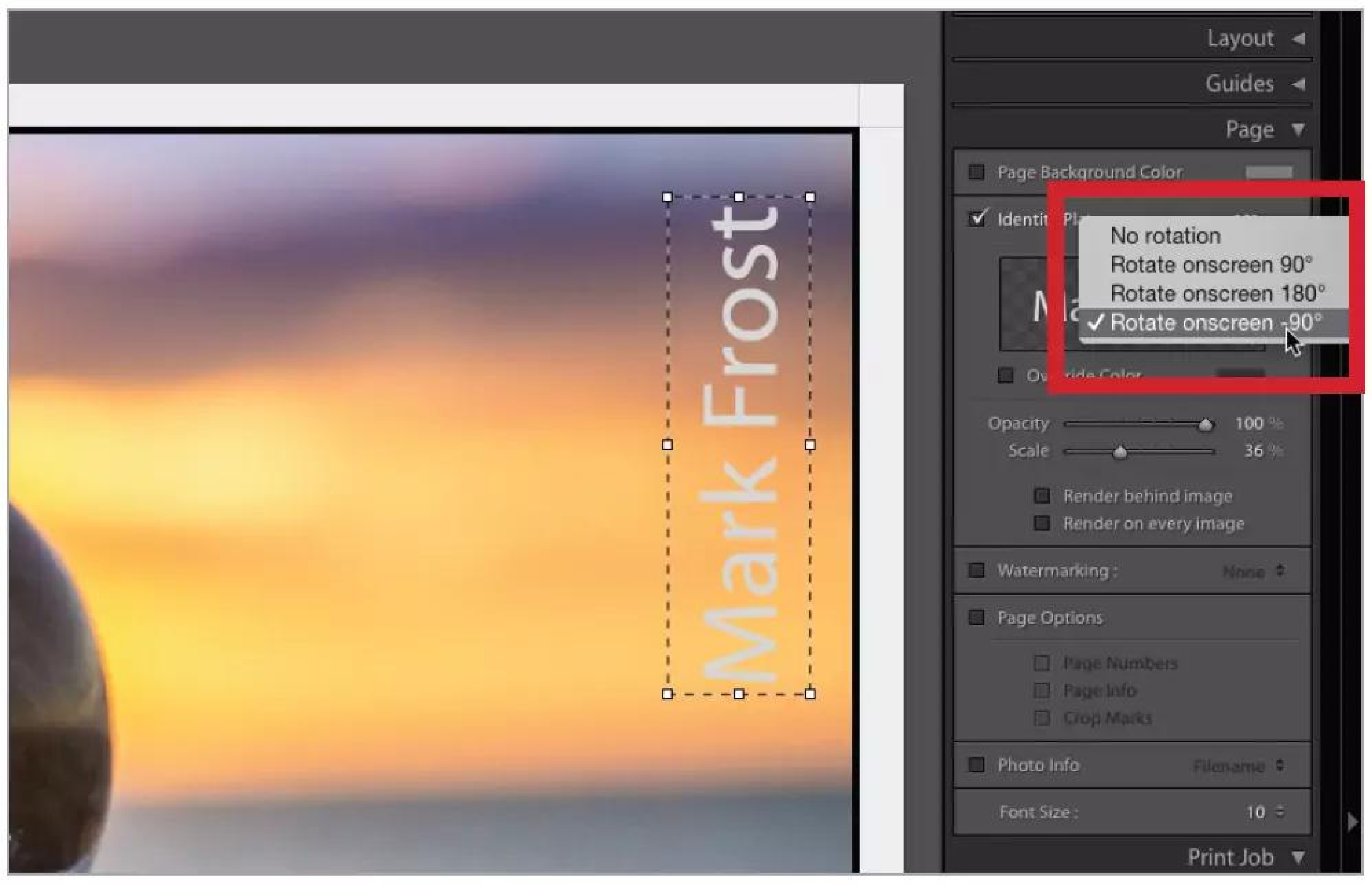
You can add your name, your company or your website address to your printed photographs by using the Lightroom Print Module Identity Plates feature. It's easy to do and adds individuality to your prints.


Mark Frost
Mark Frost

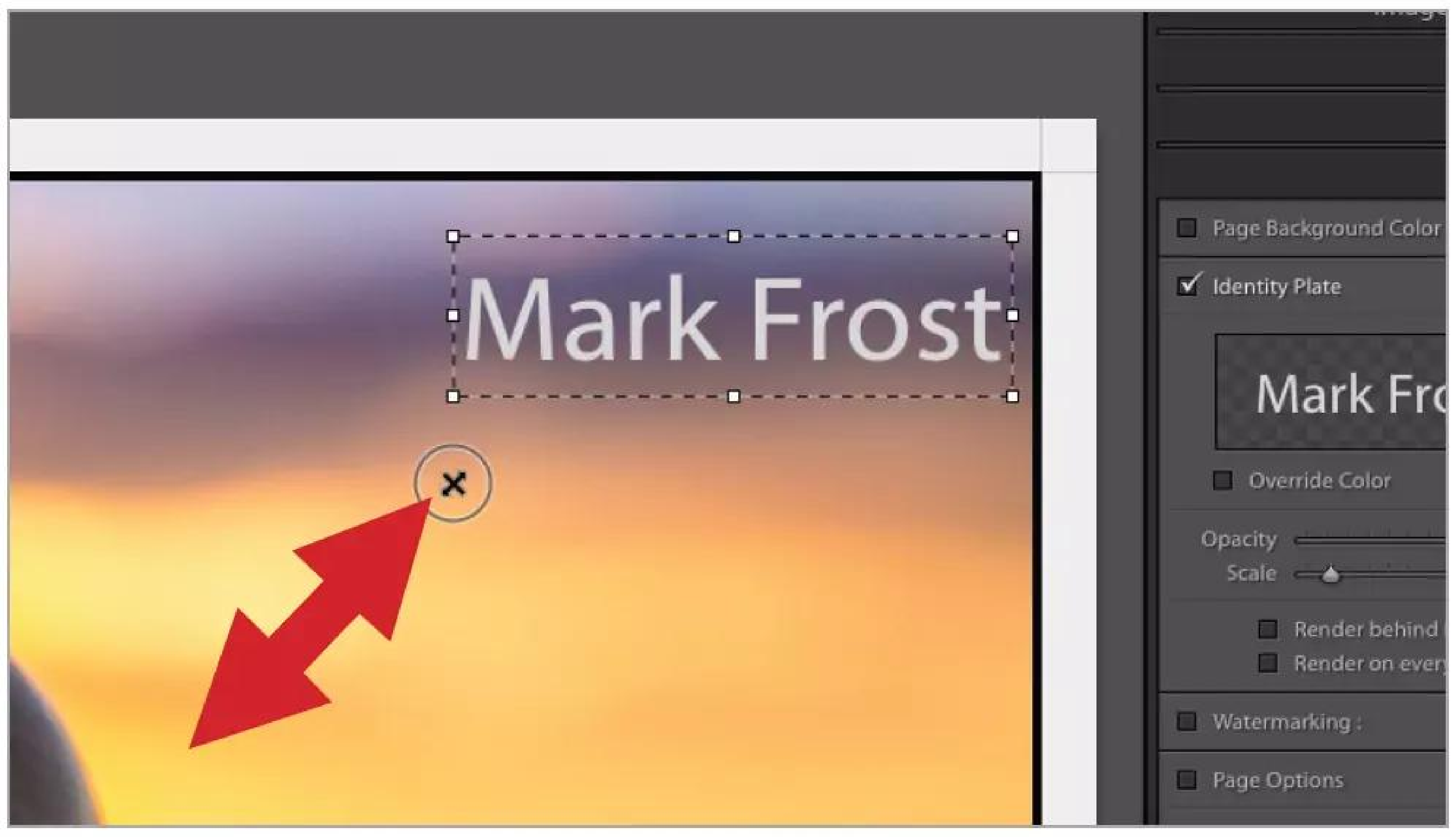
1 Adding a basic identity plate is very simple. In the right-hand sidebar, open up the Page panel and click in the check-box for Identity Plate. The default name that is added is the name on the account that you used to register Lightroom, in large letters in the Tahoma sans-serif typeface, positioned in the centre of the image.



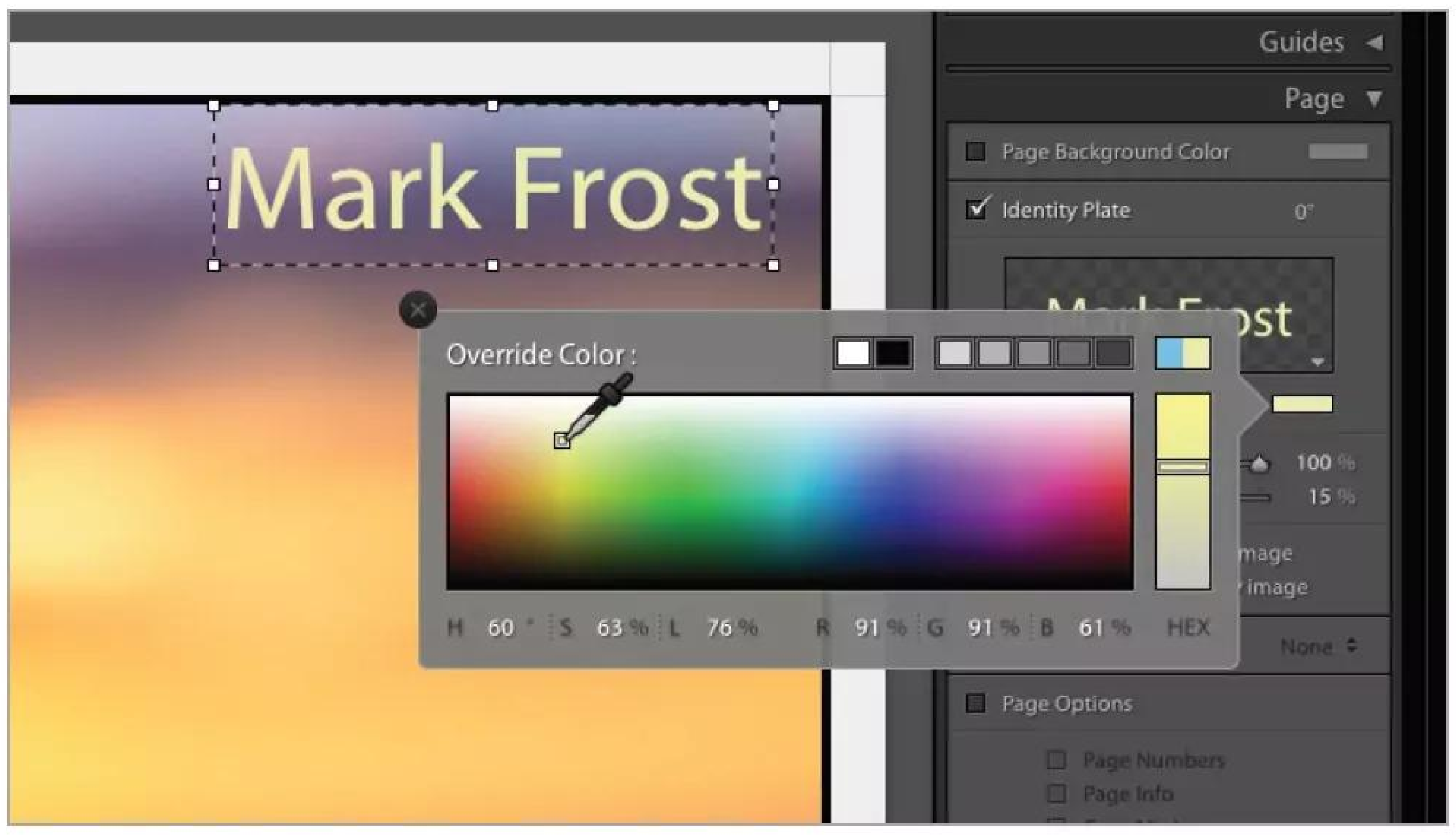
2 You can move the identity plate to anywhere on the page by simply clicking and dragging it; it doesn't have to be on the image itself. if you want, you can increase the size of a border using the sliders in the Layout panel and move the identity plate onto that border, leaving an unobstructed view of your image.


Layout
Guides
Page
Page Background Color
Identit
No rotation
Rotate onscreen 90°
Rotate onscreen 180°
✓ Rotate onscreen -90°
Opacity 100
Scale 36
Render behind image
Render on every image
Watermarking : None
Page Options
Page Numbers
Page Info
Crop Marks
Photo Info Filename
Font Size : 10
Print Job
Mark Frost

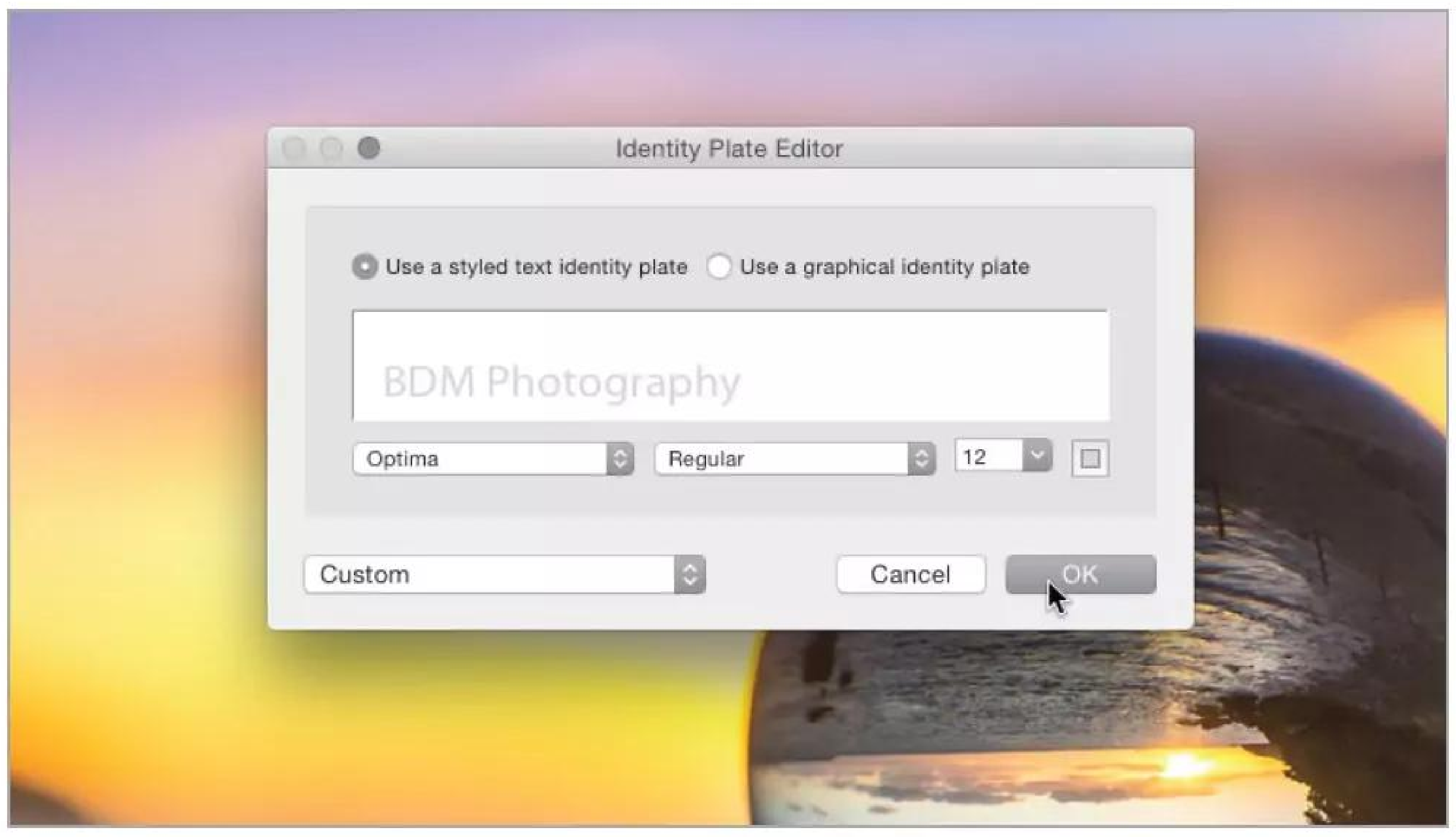
3 You can rotate the identity plate by clicking on the angle menu, which you can find just to the right of the Identity Plate check-box option in the Page panel. The rotation options are limited, either 90 degrees one way or the other, or a 180-degree flip but combined with a wide border it does allow for an arty look to your prints.


Mark Frost
Page Background Color
Identity Plate
Mark Fr
Override Color
Opacity
Scale
Render behind
Render on every
Watermarking :
Page Options

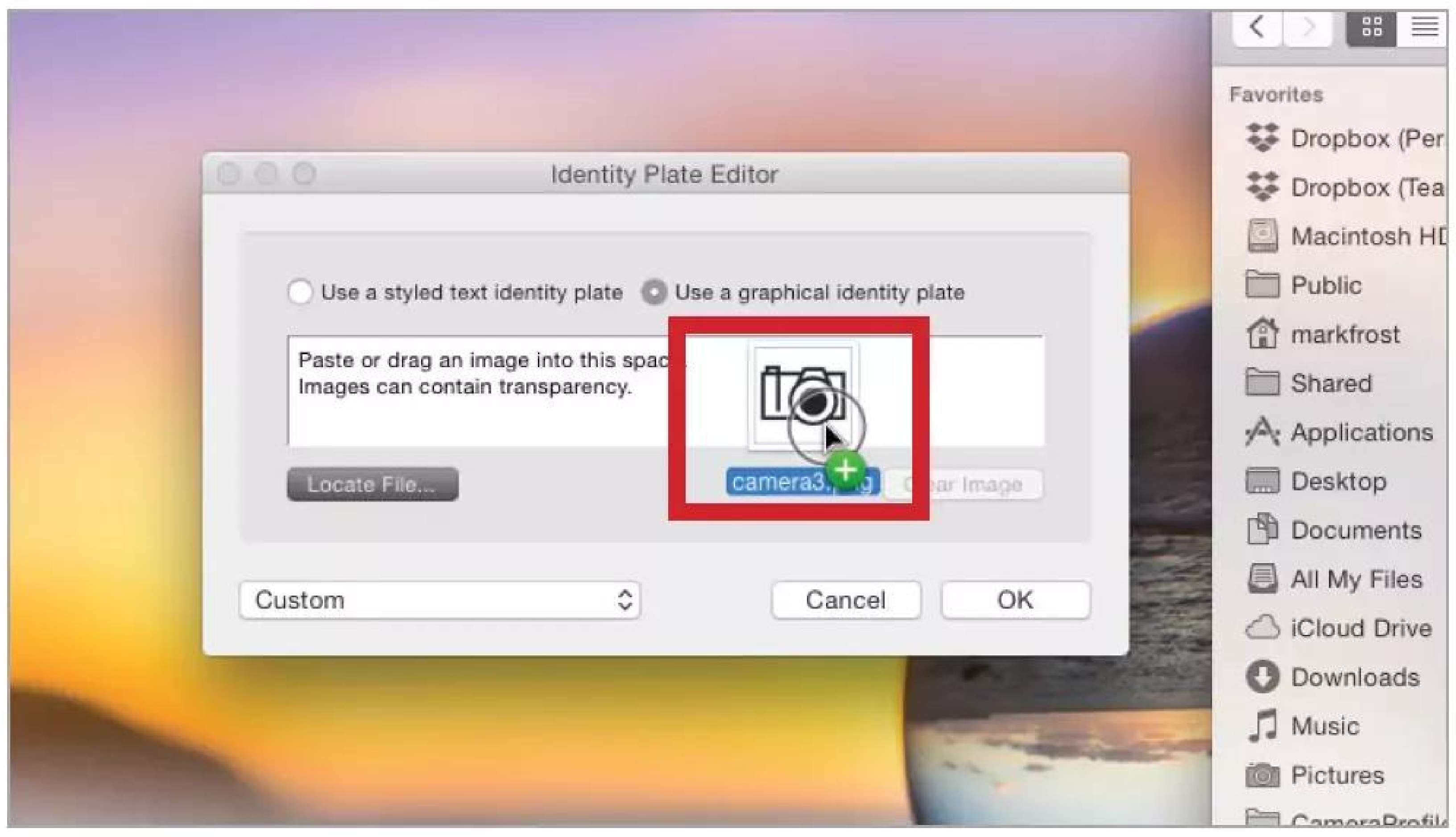
4 You can change the size of the identity plate in two ways. You can move the Scale slider in the Page panel but a more precise and controllable way to change the size is to grab and drag one of the corner handles on the bounding box of the identity plate itself. You can see that the slider moves by itself when you do this.


Mark Frost
Guides
Page
Page Background Color
Identity Plate
Override Color:
H 60 ° S 63 % L 76 % R 91 % G 91 % B 61 % HEX
100 %
15 %
Page Options
Page Numbers
Page Info

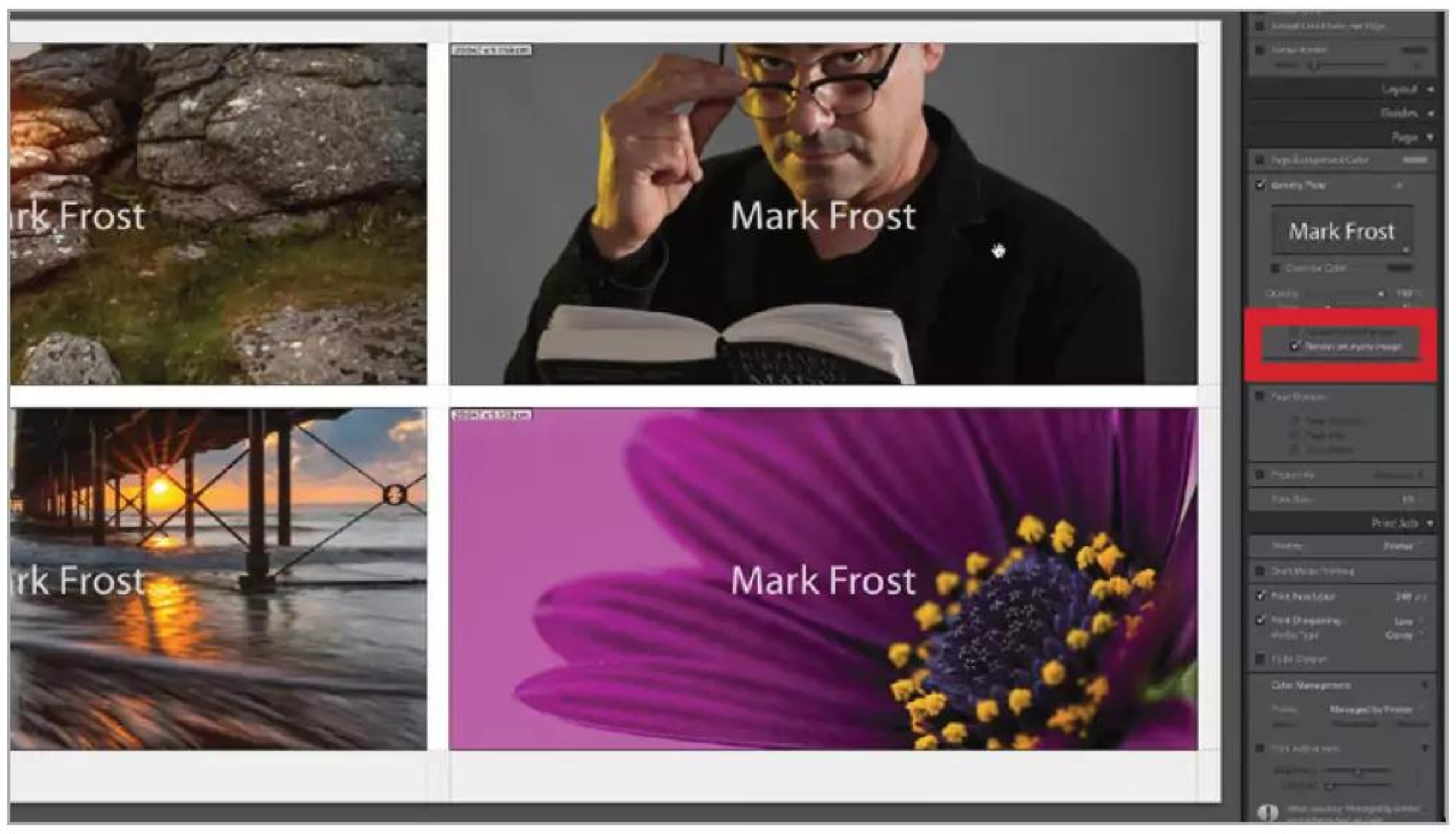
5 The default colour for the text in your identity plate is a light grey. To change the colour, click in the Override Colour check-box and then click on the small black rectangle next to it. This will bring up a colour palette. The default options are all shades of grey but if you want to choose a brighter colour, click on the saturation slider on the right.


Identity Plate Editor
○ Use a styled text identity plate ○ Use a graphical identity plate
BDM Photography
Optima
Regular
12
Custom
Cancel
OK

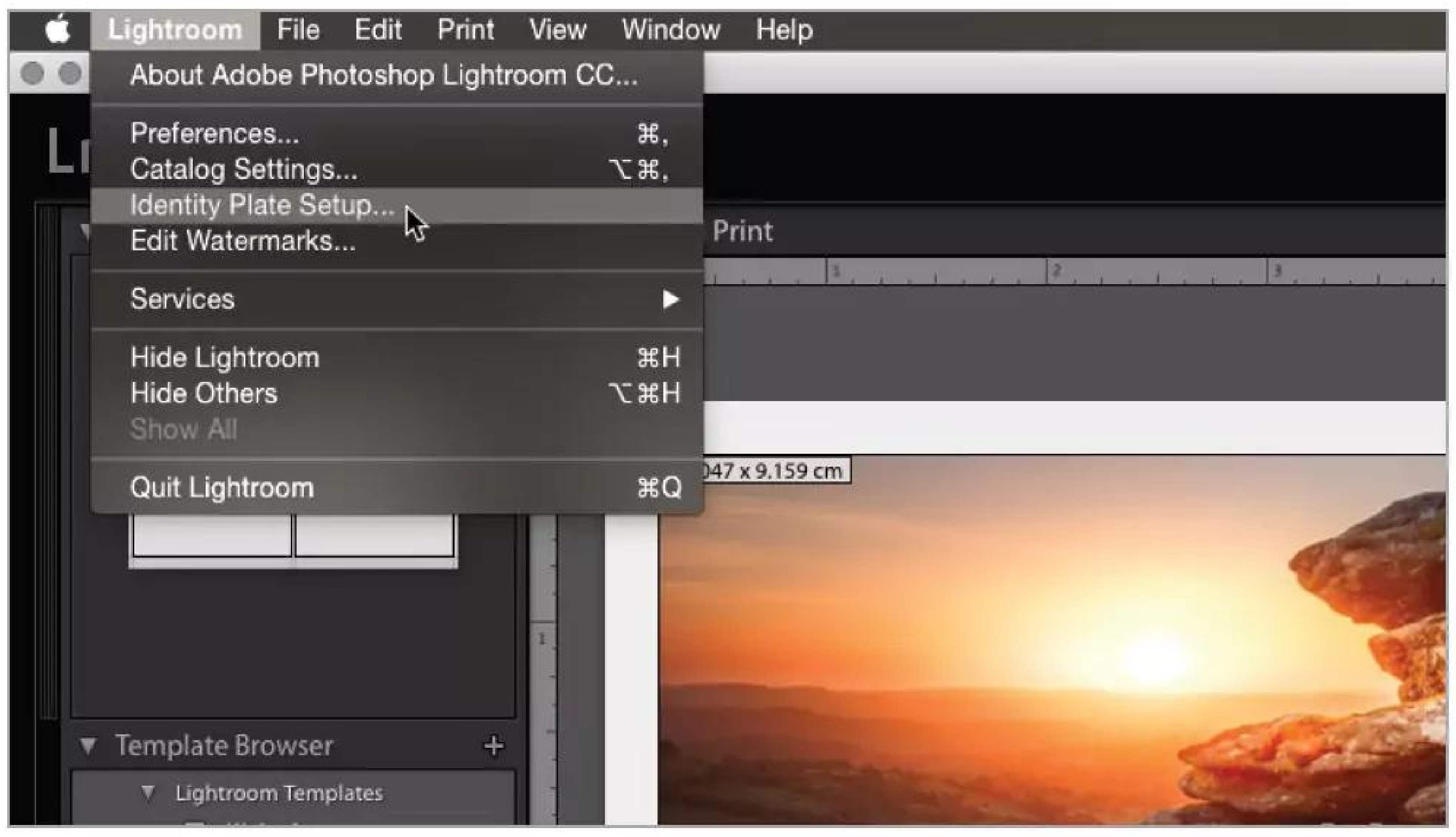
6 You can edit the text in your identity plate. Click in the box on the Page panel that shows your current plate and select Edit from the drop-down menu. The Identity Plate Editor panel will appear, in which you can change the text and font of your plate. You can drag the editor panel out wider if you need to fit in more text.


Identity Plate Editor
○ Use a styled text identity plate ● Use a graphical identity plate
Paste or drag an image into this spac
Images can contain transparency.
Locate File...
Clear Image
Custom
Cancel
OK
Favorites
Dropbox (Per
Dropbox (Tea
Macintosh HD
Public
markfrost
Shared
Applications
Desktop
Documents
All My Files
iCloud Drive
Downloads
Music
Pictures

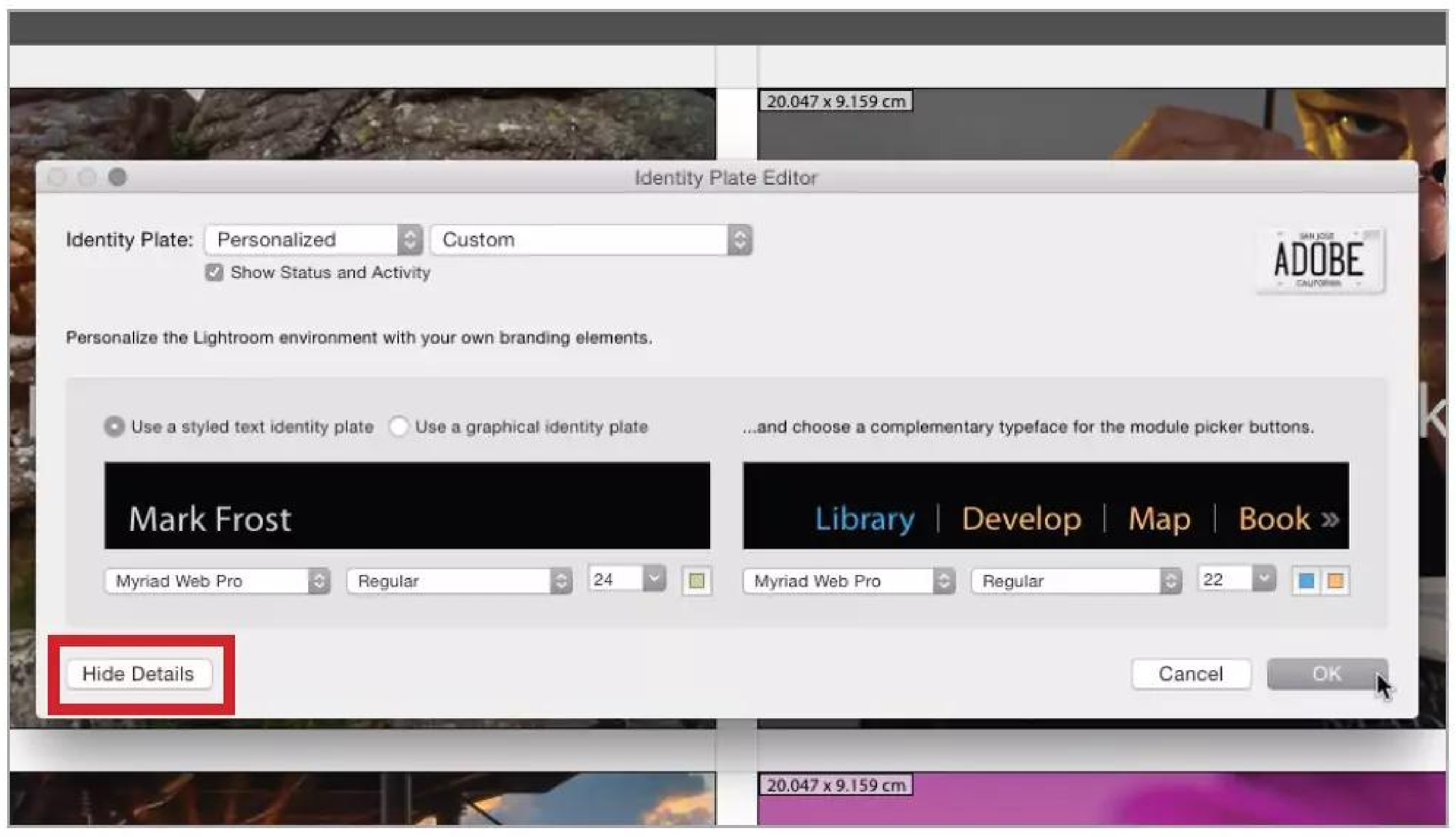
7 If you have a company logo, you can use that as your identity plate instead. In the Identity Plate Editor panel, click on the button labelled 'Use a graphical identity plate', then click on the Locate File button. Navigate to your logo and double-click in to add it to Lightroom. Use a PNG file with transparency for the best effect.


Mark Frost
Mark Frost
rk Frost
rk Frost
Mark Frost

8 If you are printing a multi-image page, there is an option to add an identity plate to every image. Unfortunately, it will place the plate in the centre of the image and it cannot be moved. Alternatively, you can just have a single ID plate but set it to render behind the images. Obviously, this will only work with certain layouts.


Lightroom File Edit Print View Window Help
About Adobe Photoshop Lightroom CC...
Preferences... ⌘,
Catalog Settings... ⌥⌘,
Identity Plate Setup...
Edit Watermarks...
Services
Hide Lightroom ⌘H
Hide Others ⌥⌘H
Show All
Quit Lightroom ⌘Q
Print
Template Browser
Lightroom Templates

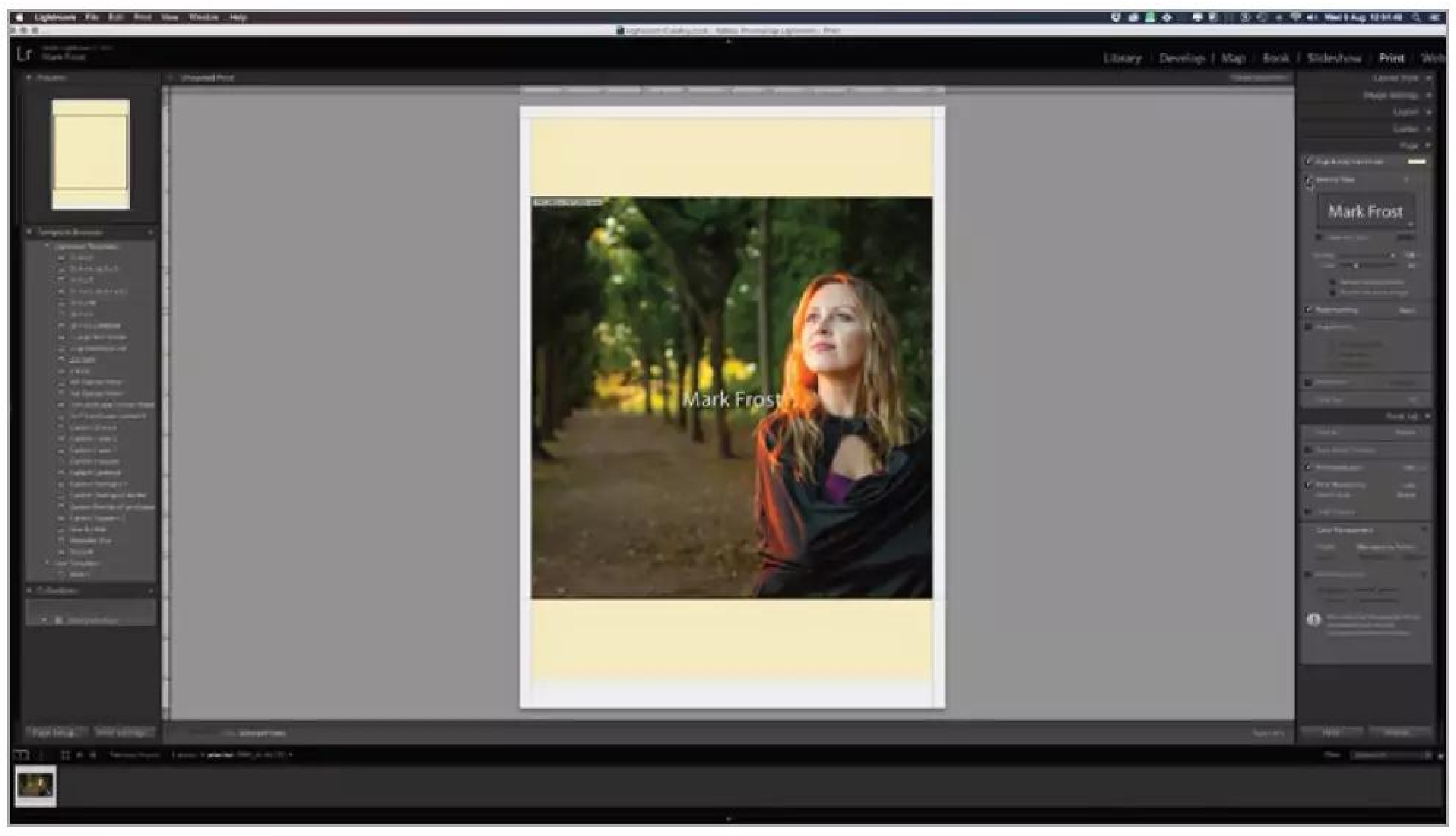
9 You can personalise more than just your prints with identity plates; you can personalise your Lightroom workspace as well. Go to the Edit menu (PC) or Lightroom menu (Mac) and select Identity Plate Setup. You can see a panel like the one from step 6. If you saved your Identity Plate, you can see it available as an option in the drop-down menu.


Identity Plate Editor
Identity Plate: Personalized Custom
☑ Show Status and Activity
Personalize the Lightroom environment with your own branding elements.
● Use a styled text identity plate ○ Use a graphical identity plate
...and choose a complementary typeface for the module picker buttons.
Mark Frost
Library | Develop | Map | Book »
Myriad Web Pro
Regular
24
Myriad Web Pro
Regular
22
Hide Details
Cancel
OK

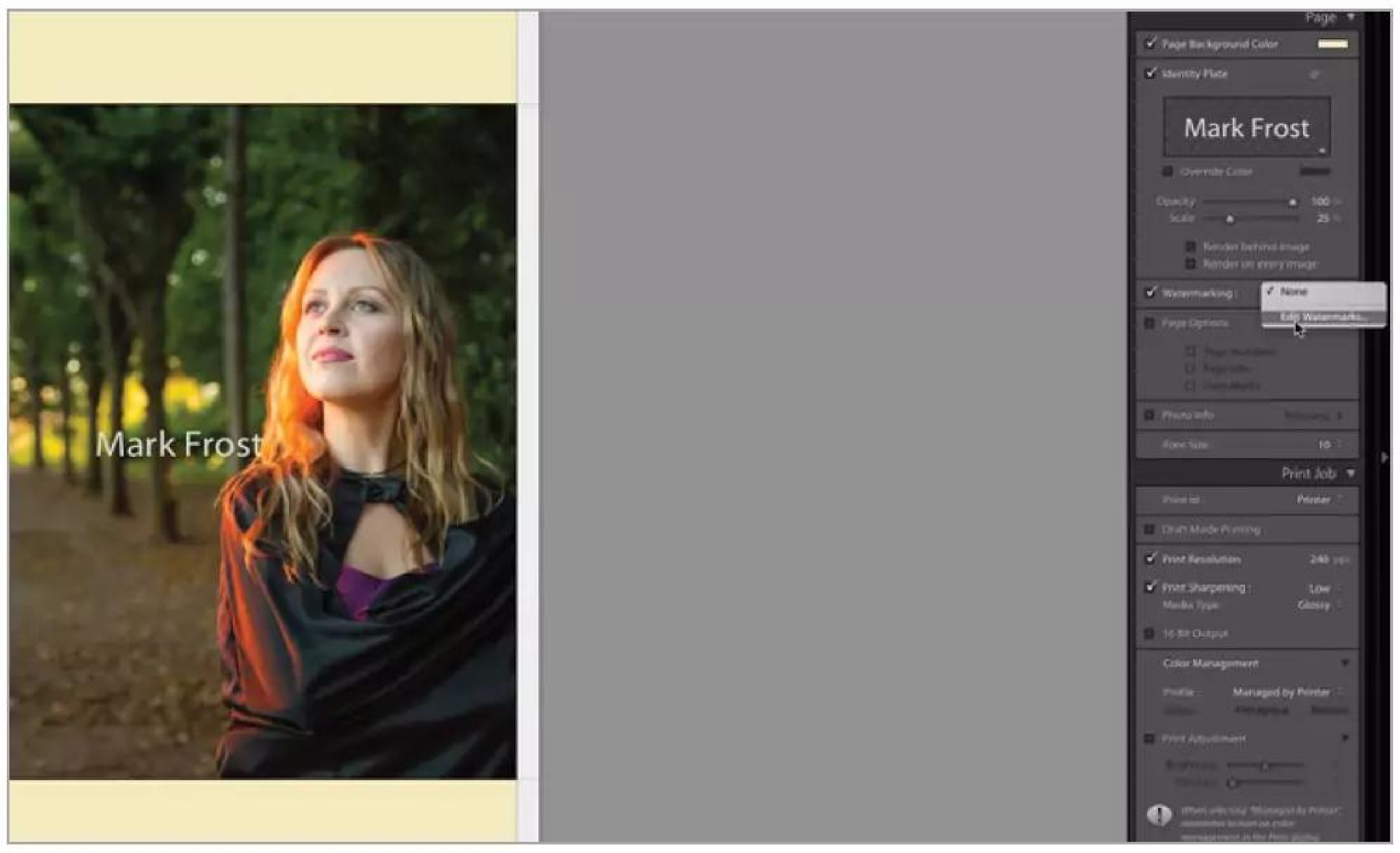
10 If you click on the Show Detail button, you can also customise the module picker buttons. You then have the option to use a graphical logo as the Lightroom identity plate. Using these options, a professional photographer can create a matching company identity for their Lightroom workspace as well as their printed output.

Creating Your Own Watermarks

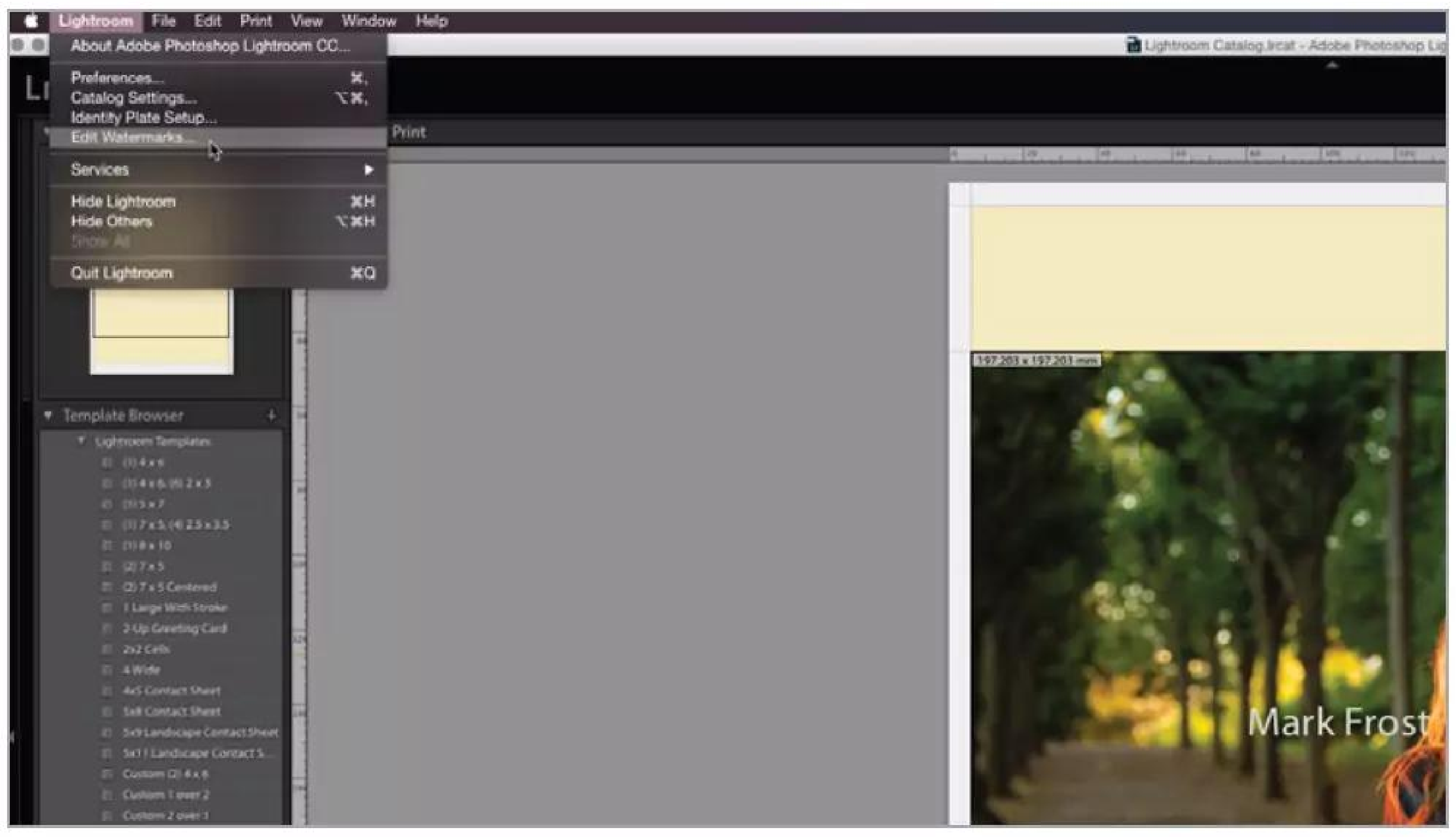
Copyright theft is an increasingly frequent problem, especially in online publishing, so it's wise to take every precaution you can to protect your work. Adding copyright watermarks isn't foolproof but it does help to deter casual theft.


Mark Frost
Mark Frost

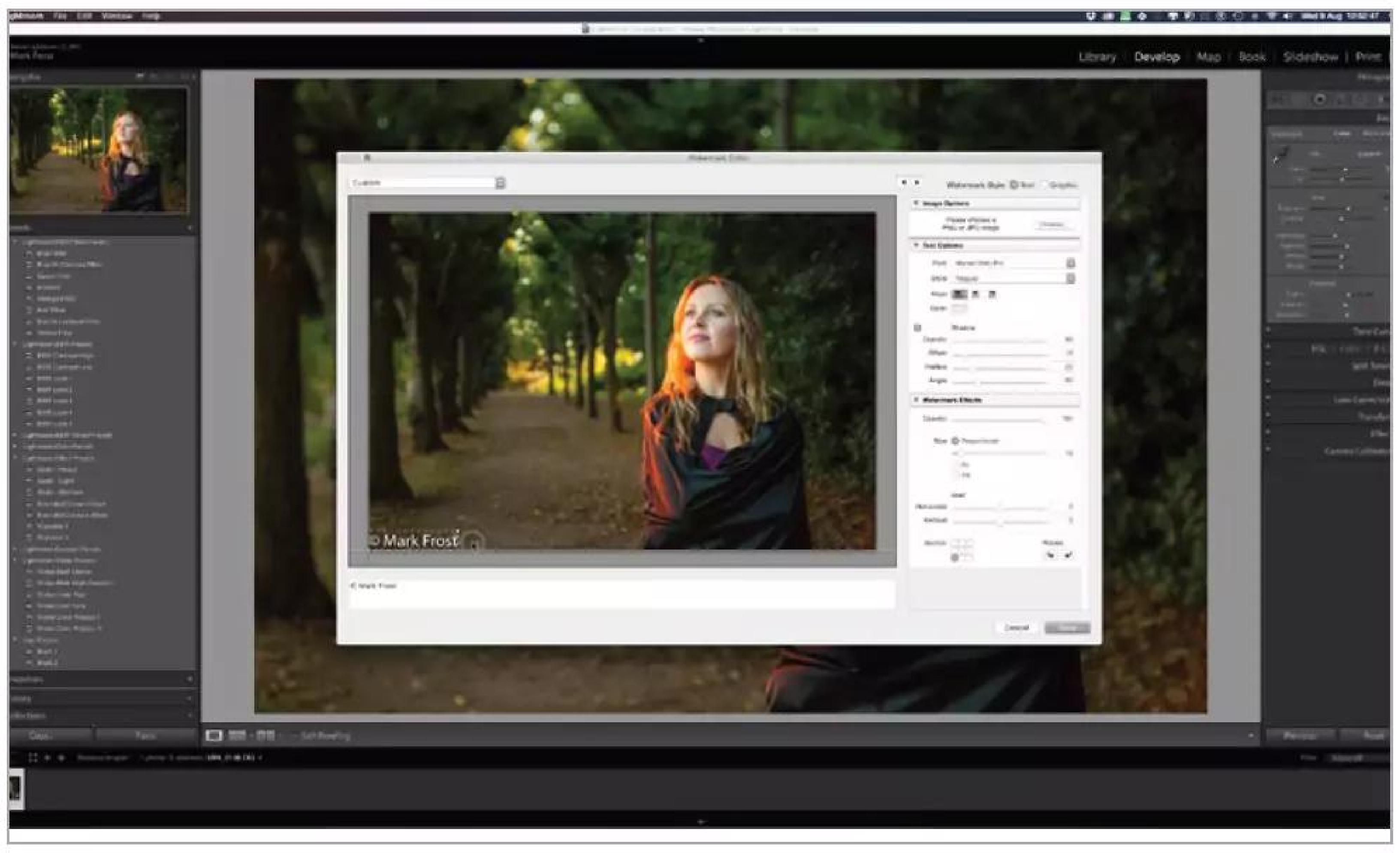
1 We have already covered details about adding an identity plate to your prints in the previous section. Adding a copyright watermark is very similar and can be used in conjunction with an identity plate for additional security; or you can uncheck the Identity Plate option to turn it off and just use your own edited version.


Page
Page Background Color
Identity Plate
Mark Frost
Watermarking
None
Edit Watermarks...
Print Job
Mark Frost

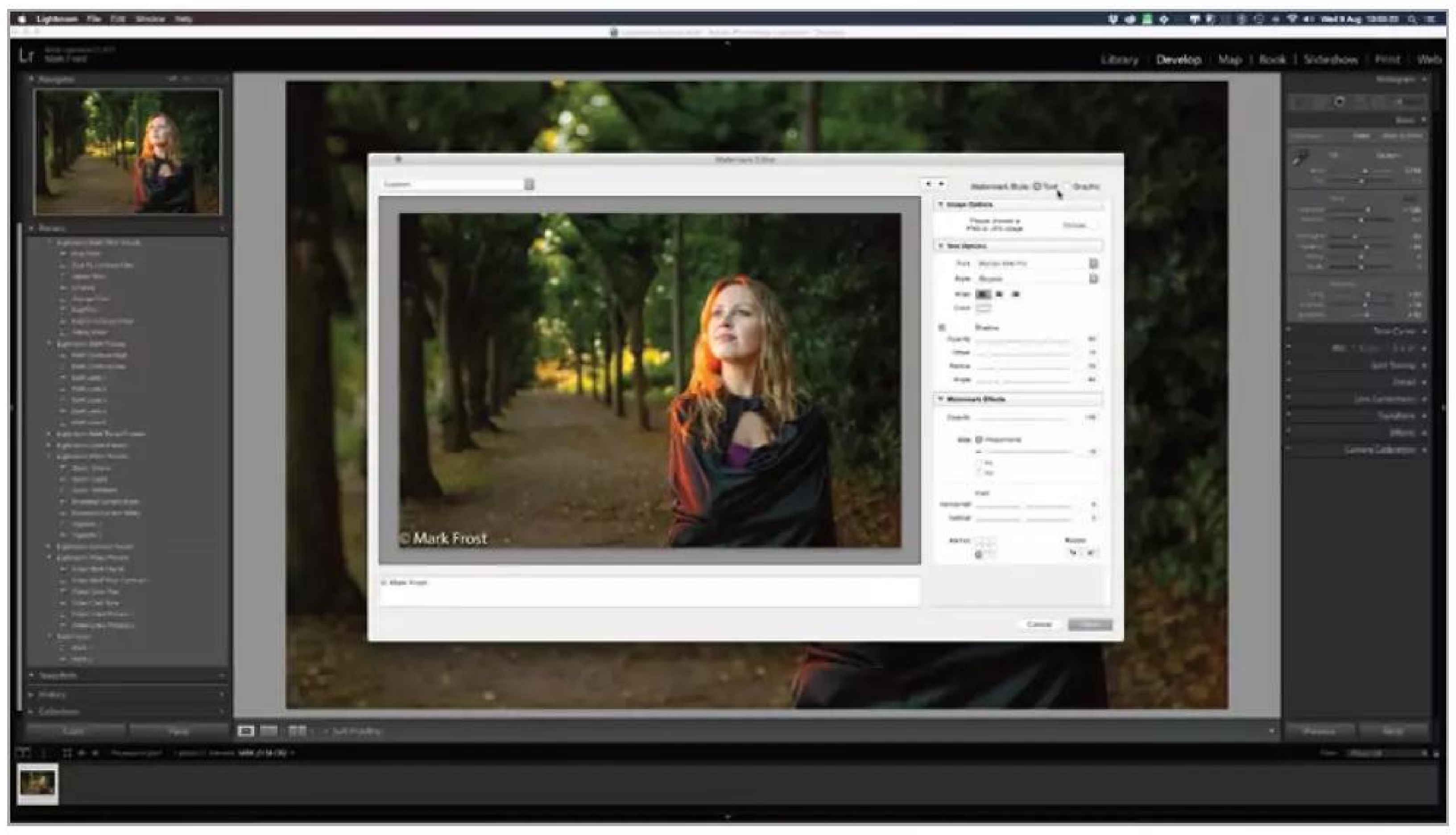
2 If you're in the Print Module, you can find the Watermarking option on the Page panel just below the Identity Plate options. Check the Watermarking box and change the option from None to Edit Watermarks. This will open the watermark editor where you begin the watermarking process.


Lightroom File Edit Print View Window Help
About Adobe Photoshop Lightroom CC...
Preferences...
Catalog Settings...
Identity Plate Setup...
Edit Watermarks...
Services
Hide Lightroom
Hide Others
Show All
Quit Lightroom
Template Browser
Lightroom Templates
Print
Mark Frost

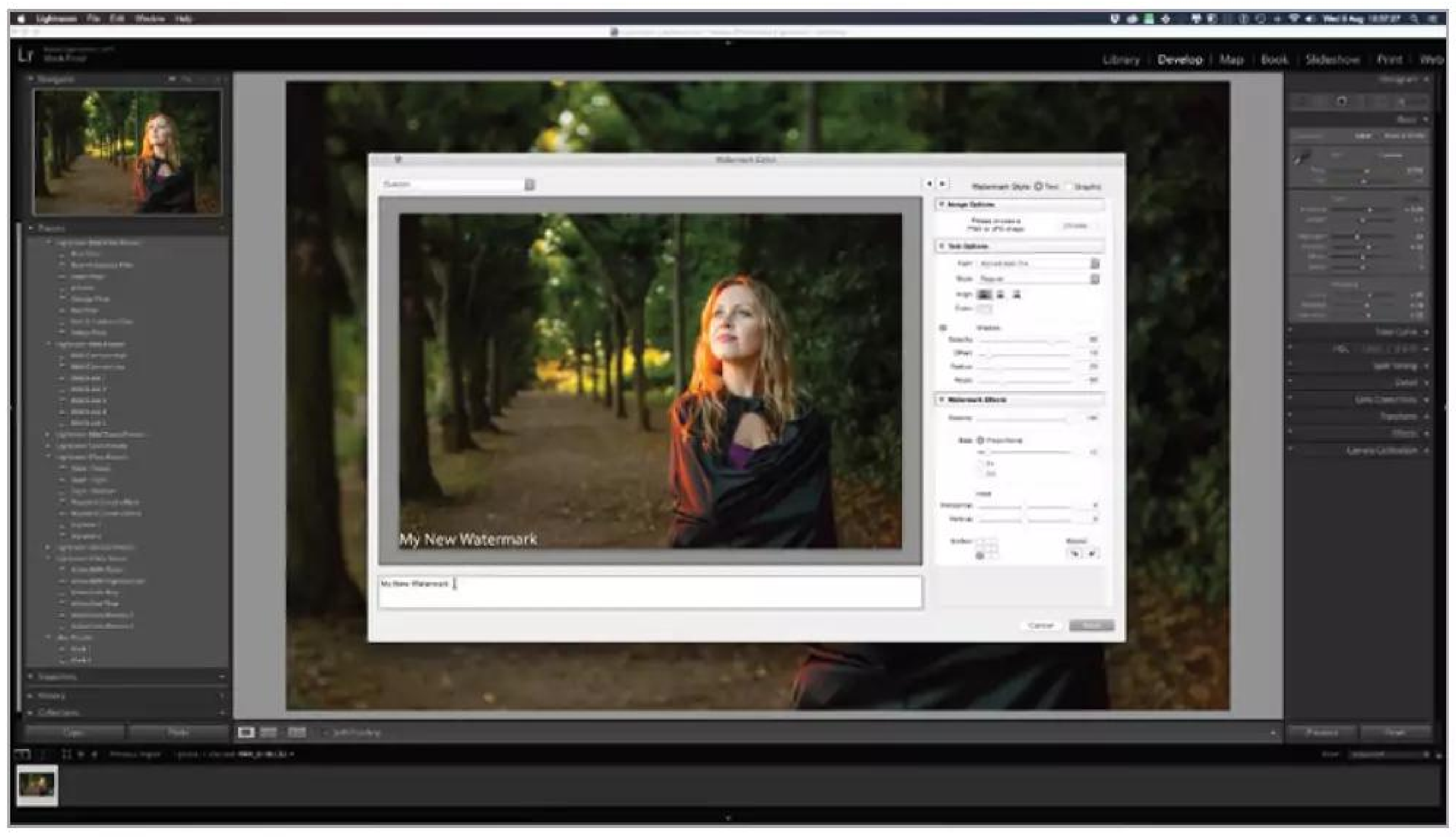
3 Bear in mind you can also access the Watermarks Editor from any module by selecting either Lightroom > Edit Watermarks (Mac) or Edit > Edit Watermarks (PC). Whichever operating system you use, it still calls up the same watermark editor and you can begin to think about what kind of watermark you wish to create.


Watermark Editor
© Mark Frost

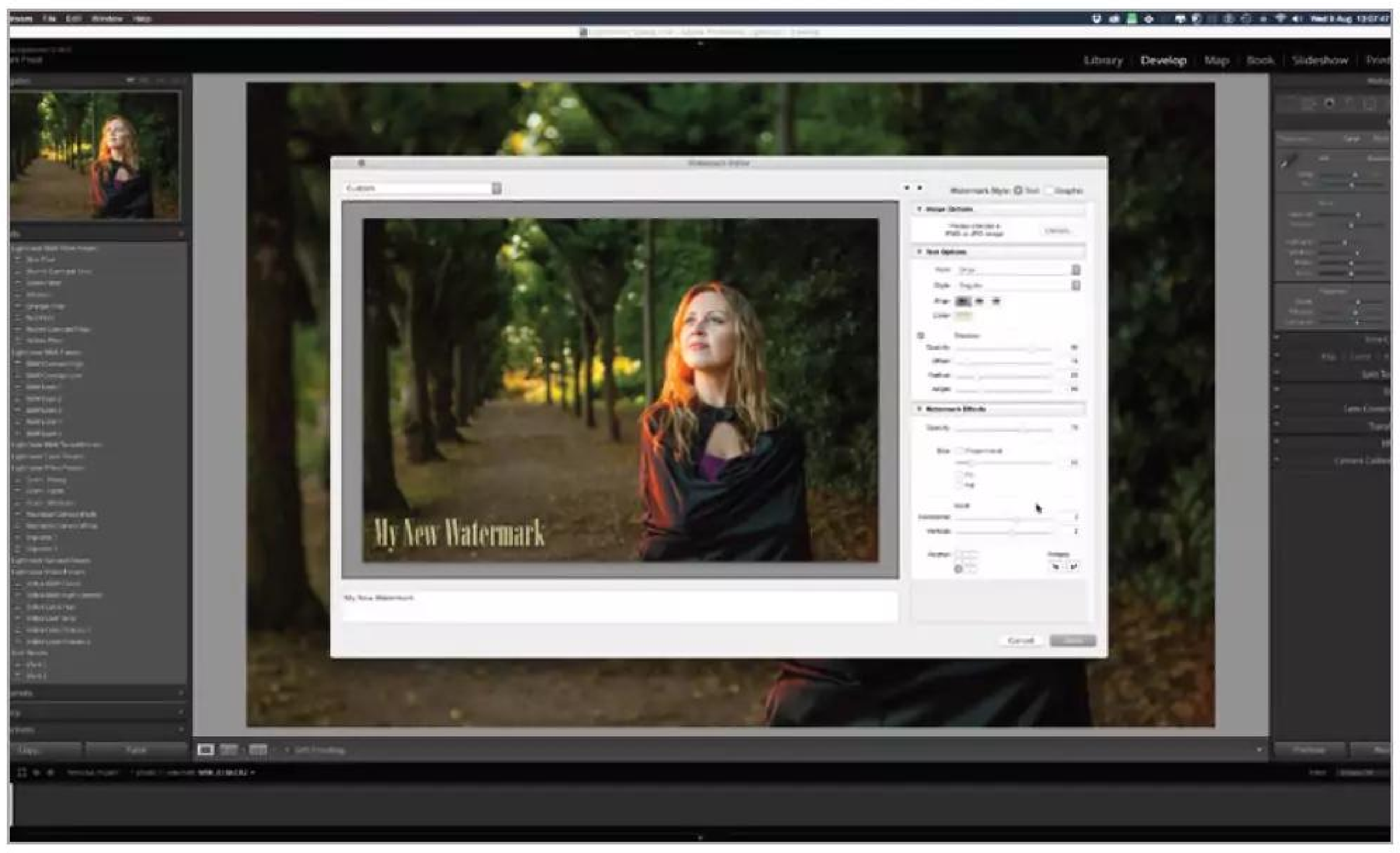
4 The default watermark that is created will be the name under which you registered your copy of Lightroom, plus the copyright symbol ©. Oddly the Watermarks Editor is much more extensive and versatile than the Identity Plate editor; the latter may well be updated at some point.



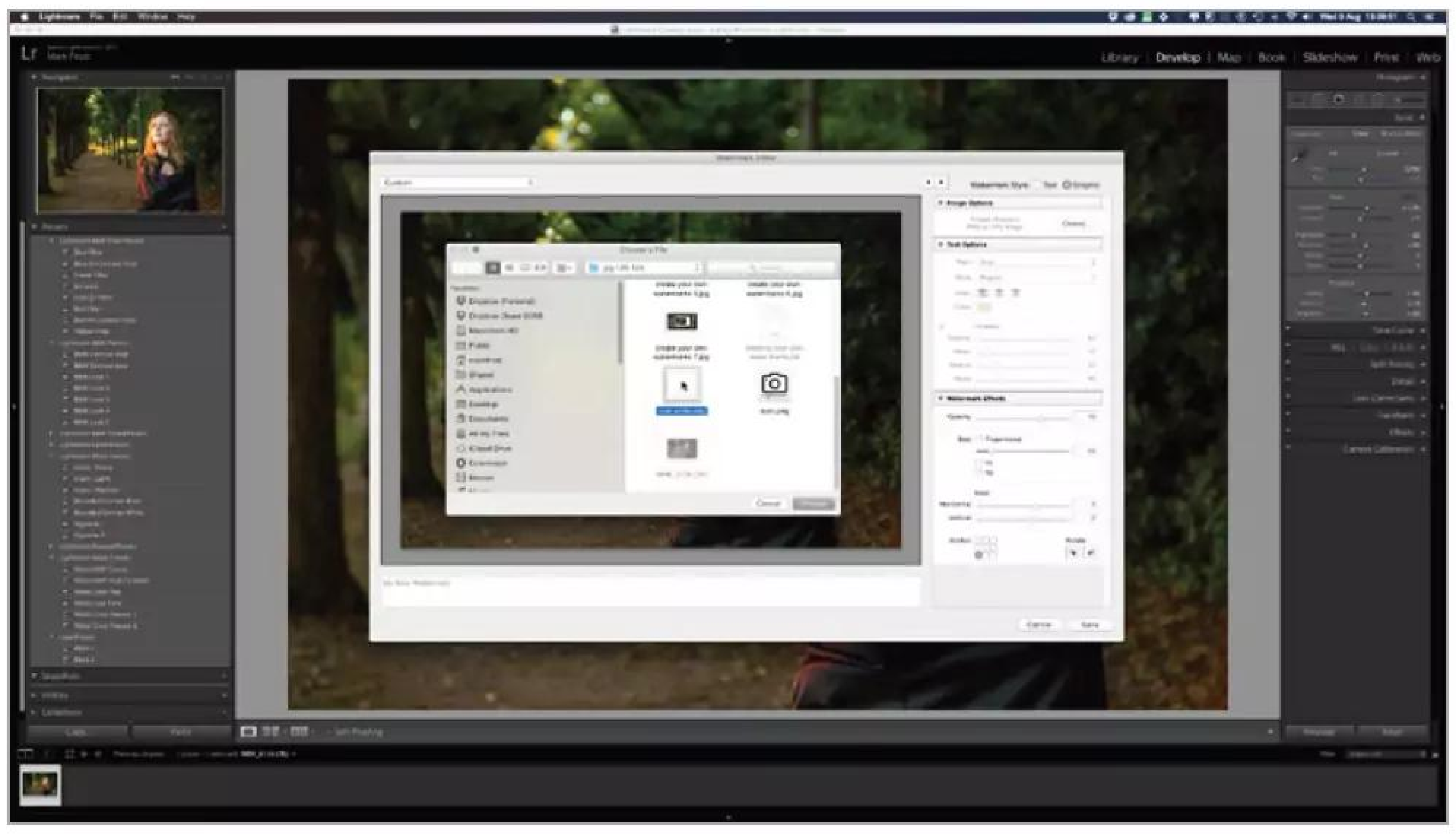
5 You can choose your Watermark Style from the top right of the editor. You have two options to choose from. You can use a purely text-based watermark using whatever fonts you have on your computer, or you can choose to use a graphic such as a JPG or PNG file. This might be in the form of a logo or name style that you have created separately.



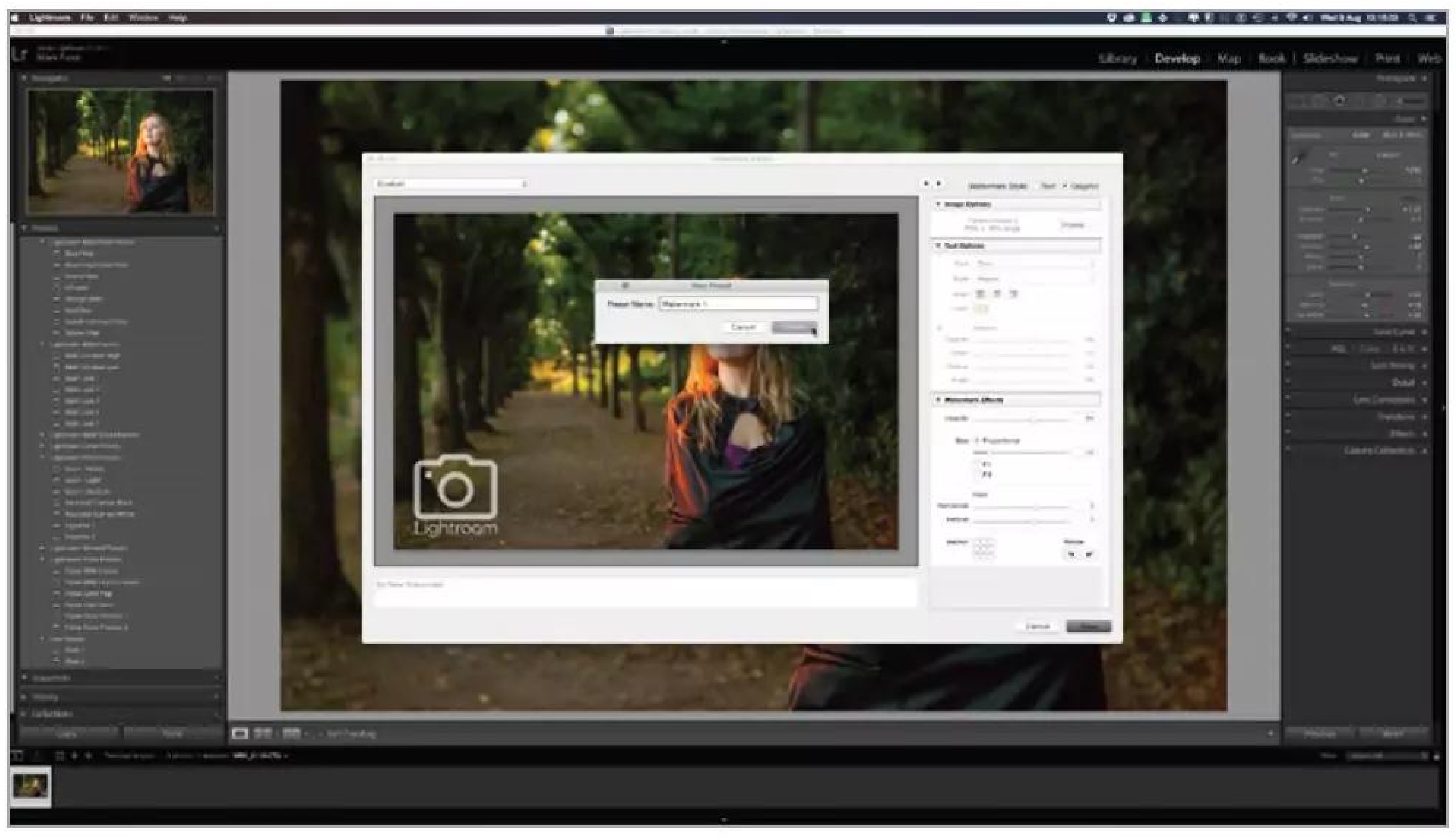
6 If you choose to create a Text watermark, you can enter the text you want to appear on the image by clicking in the text box in the lower left corner of the editor and replacing the default text with whatever you choose. It will use the fonts you have on your computer but be aware that OpenType fonts are not supported.



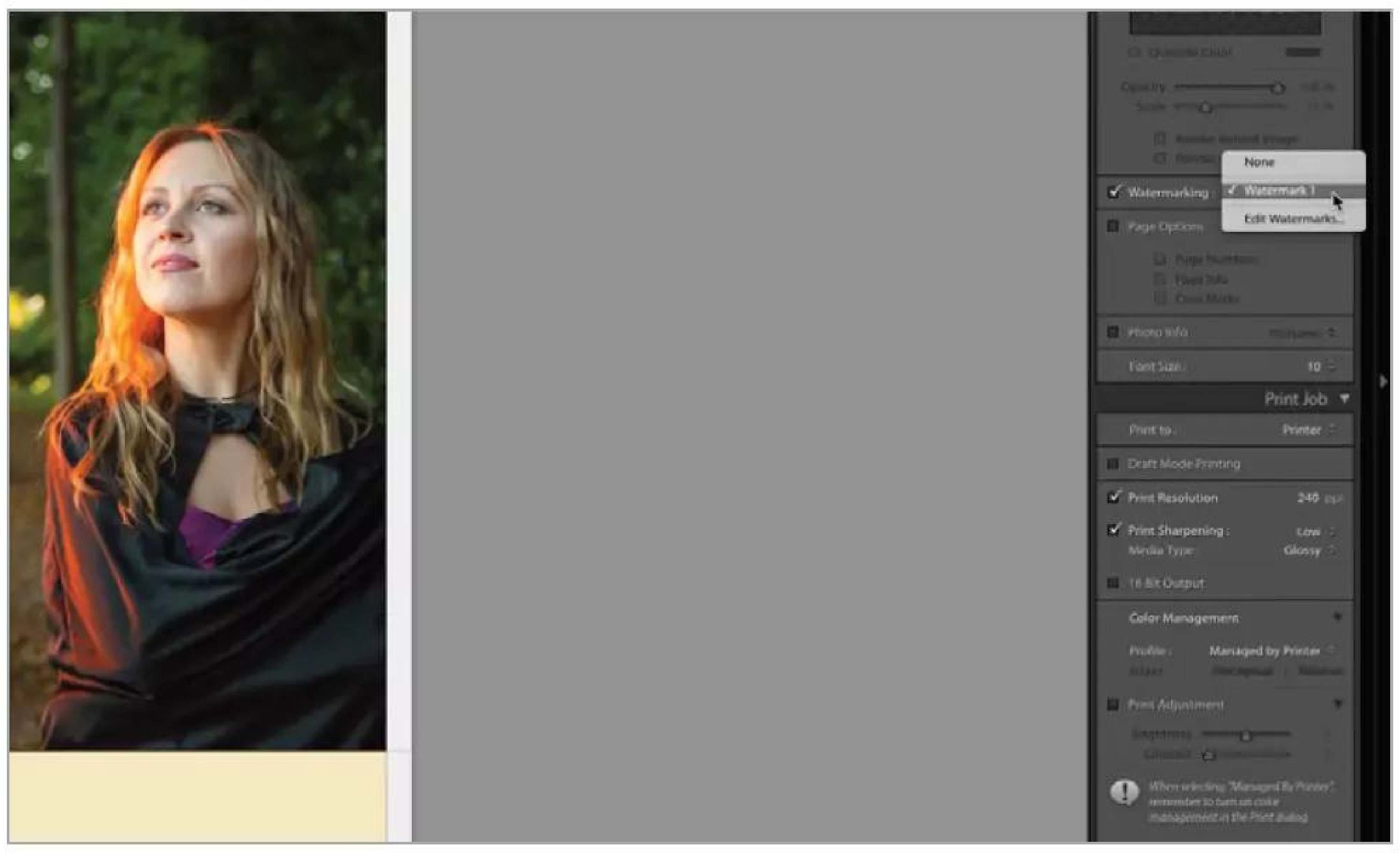
7 You can alter the look of the text by changing its Text Options to a new font and style. You can also add a shadow whose Opacity, Offset, Radius and Angle can all be changed. Under Watermark Effects you can alter text Opacity, Size and Horizontal and Vertical position and Rotation.



8 Alternatively, if you wish to use an image or graphic, click on the Graphic button on the top right of the editor. A browser window will appear and you are prompted to choose an image file to use as your watermark. We have a simple white icon saved as a PNG file which has a transparent background. Click Choose to use your graphic.



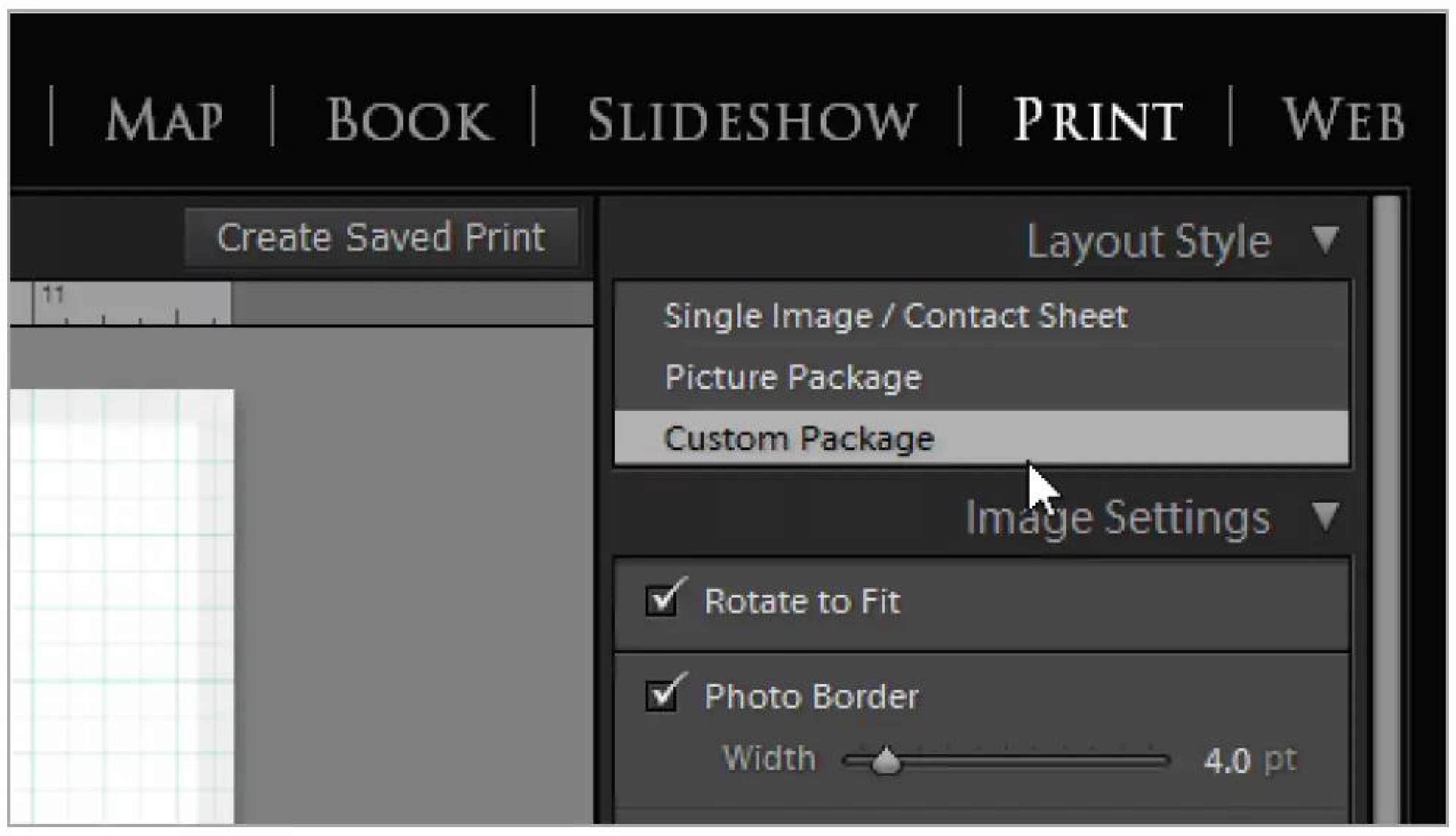
9 The PNG file you chose now replaces the text. You can alter its Opacity and its Size. Just like the text, you can alter Horizontal and Vertical positioning and choose which corner the graphic is anchored to. When you are happy with the watermark, click Save. You will be asked to save it as a Preset, which we named 'Watermark 1'.



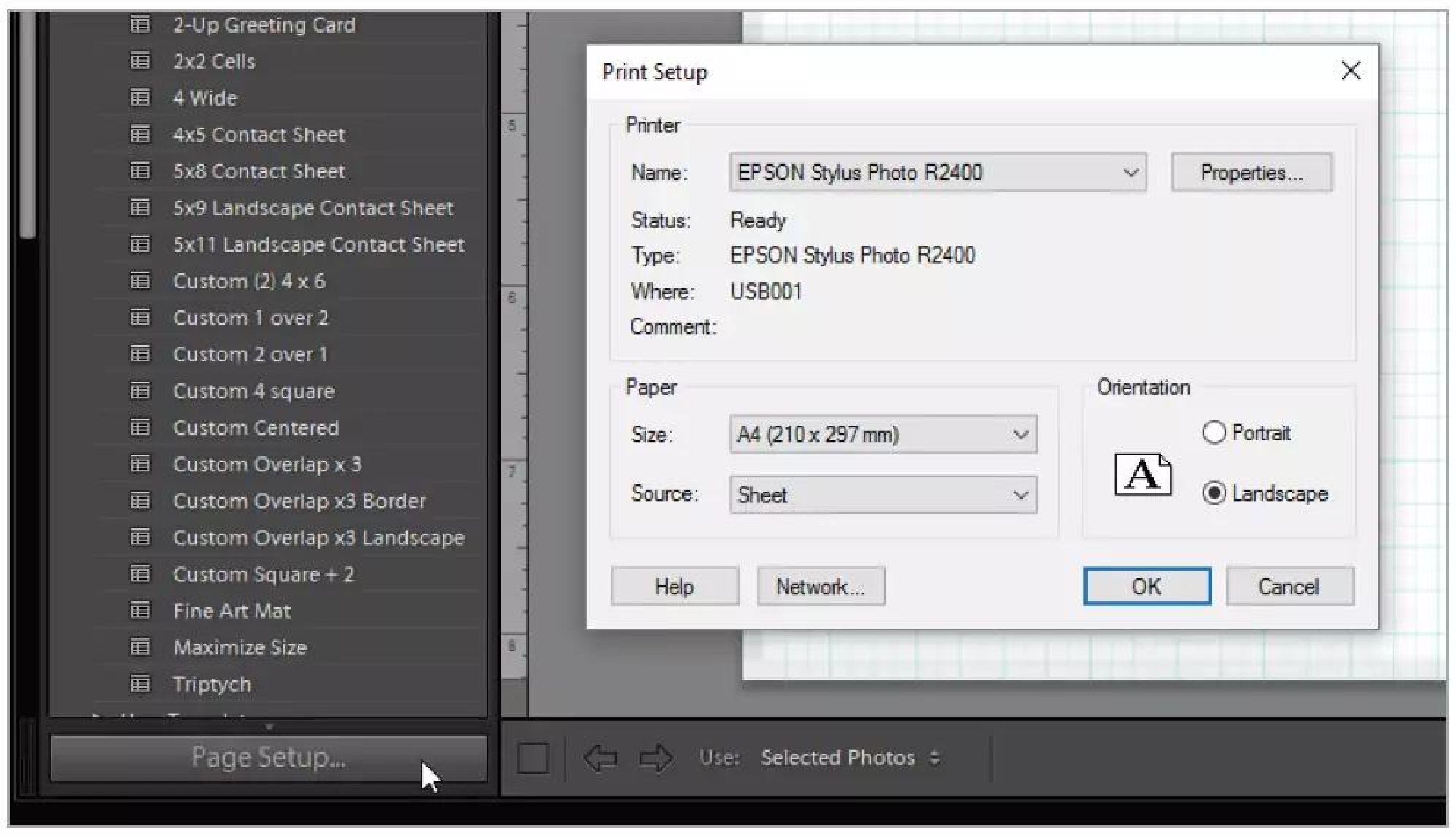
10 Back in the Print Module, if you now go back to the Page panel, next to Watermarking, you can choose the option Watermark 1 as your preferred preset from the menu selector. The watermark you just created will appear on your image and it is ready for print.

Creating Custom Print Layouts

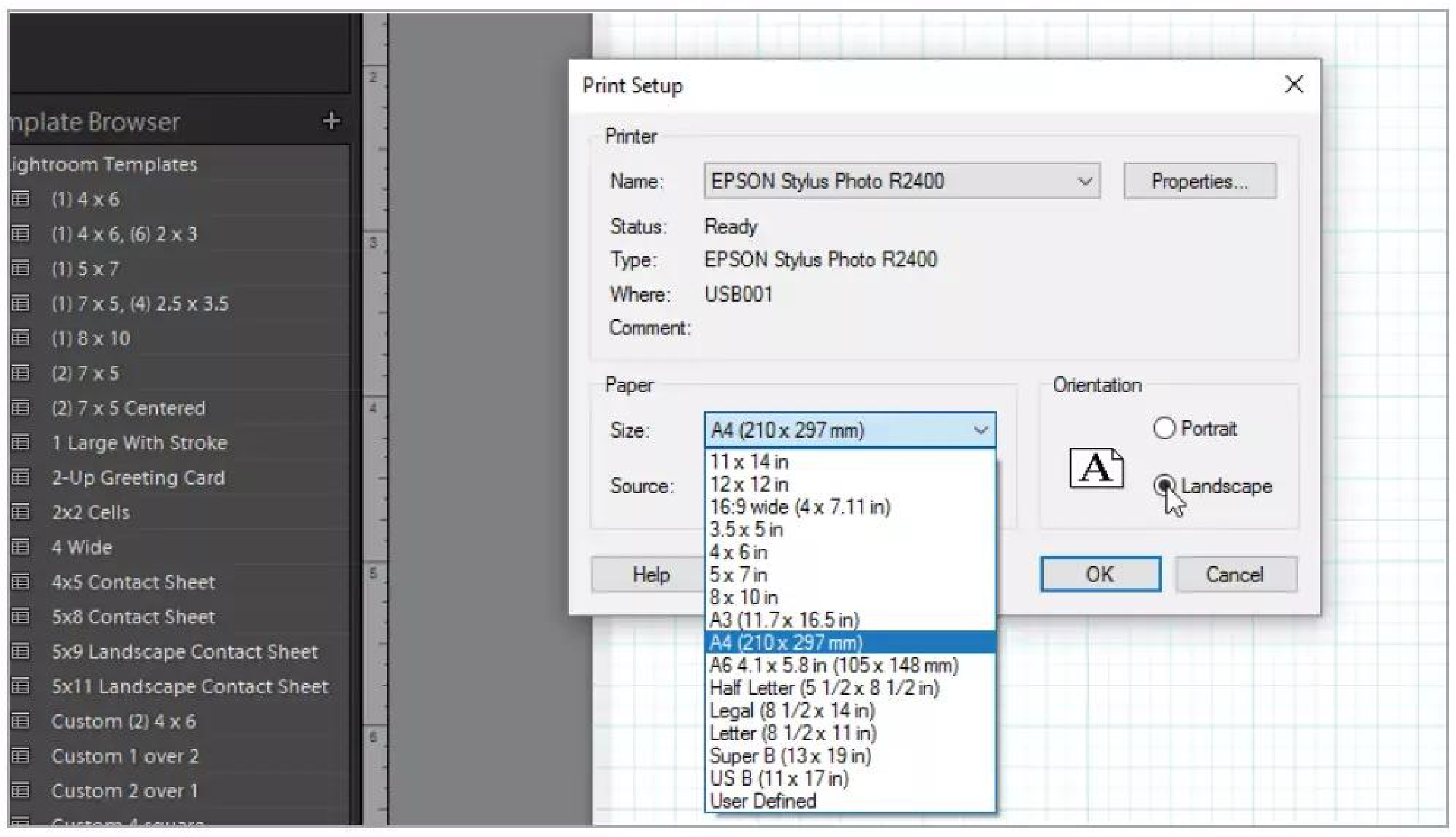
Custom print layouts allow you to arrange your images on a page, resize them, change their orientation and add borders and strokes to help them stand out. Whether preparing a presentation or just making greetings cards, custom print layouts are the way forward.


MAP
BOOK
SLIDESHOW
PRINT
WEB
Create Saved Print
Layout Style
Single Image / Contact Sheet
Picture Package
Custom Package
Image Settings
Rotate to Fit
Photo Border
Width
4.0 pt

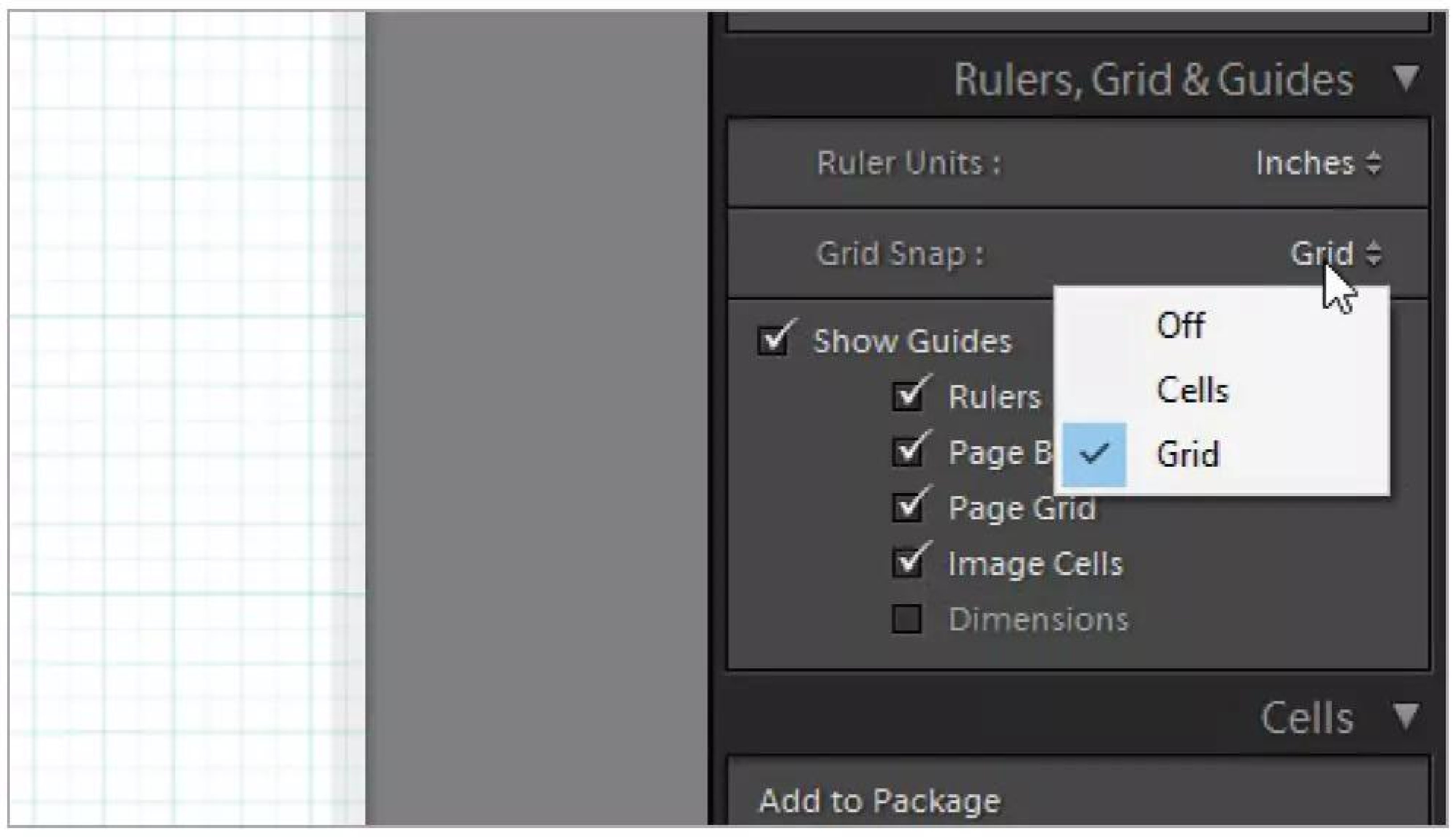
1 To get started with creating a custom print layout, first open the Print Module. At the top of the right-hand sidebar, in the Layout Style panel, click on the third item on the list, Custom Package. This opens up the Cells panels and creates a new project page that appears as a blank page in the main viewing area.


Print Setup
Printer
Name: EPSON Stylus Photo R2400
Properties...
Status: Ready
Type: EPSON Stylus Photo R2400
Where: USB001
Comment:
Paper
Size: A4 (210 x 297 mm)
Source: Sheet
Orientation
Portrait
Landscape
Help
Network...
OK
Cancel
Page Setup...
Use: Selected Photos

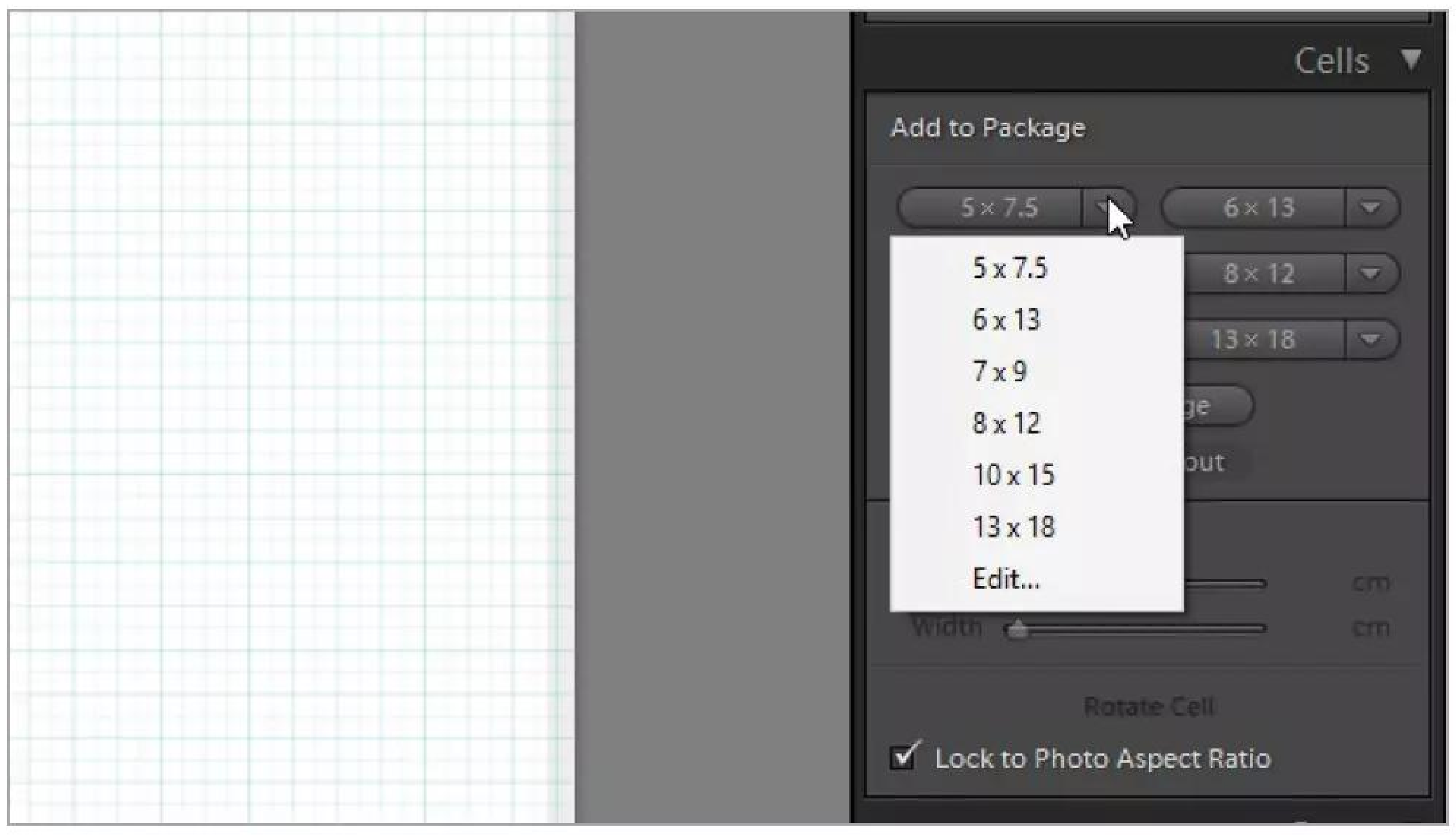
2 Before you can start adding cells to our page, you need to set up the page dimensions and orientation. In the bottom left of the screen, click on the Page Setup button. This will take you to the Print Setup dialogue, showing your installed printer. If you don't have a printer on your system it should show Print to PDF as a default.


Template Browser
Lightroom Templates
Print Setup
Name: EPSON Stylus Photo R2400
Size: A4 (210 x 297 mm)
11 x 14 in
12 x 12 in
16:9 wide (4 x 7.11 in)
3.5 x 5 in
4 x 6 in
5 x 7 in
8 x 10 in
A3 (11.7 x 16.5 in)
A4 (210 x 297 mm)
A6 4.1 x 5.8 in (105 x 148 mm)
Half Letter (5 1/2 x 8 1/2 in)
Legal (8 1/2 x 14 in)
Letter (8 1/2 x 11 in)
Super B (13 x 19 in)
US B (11 x 17 in)
User Defined
Orientation
Portrait
Landscape
OK
Cancel

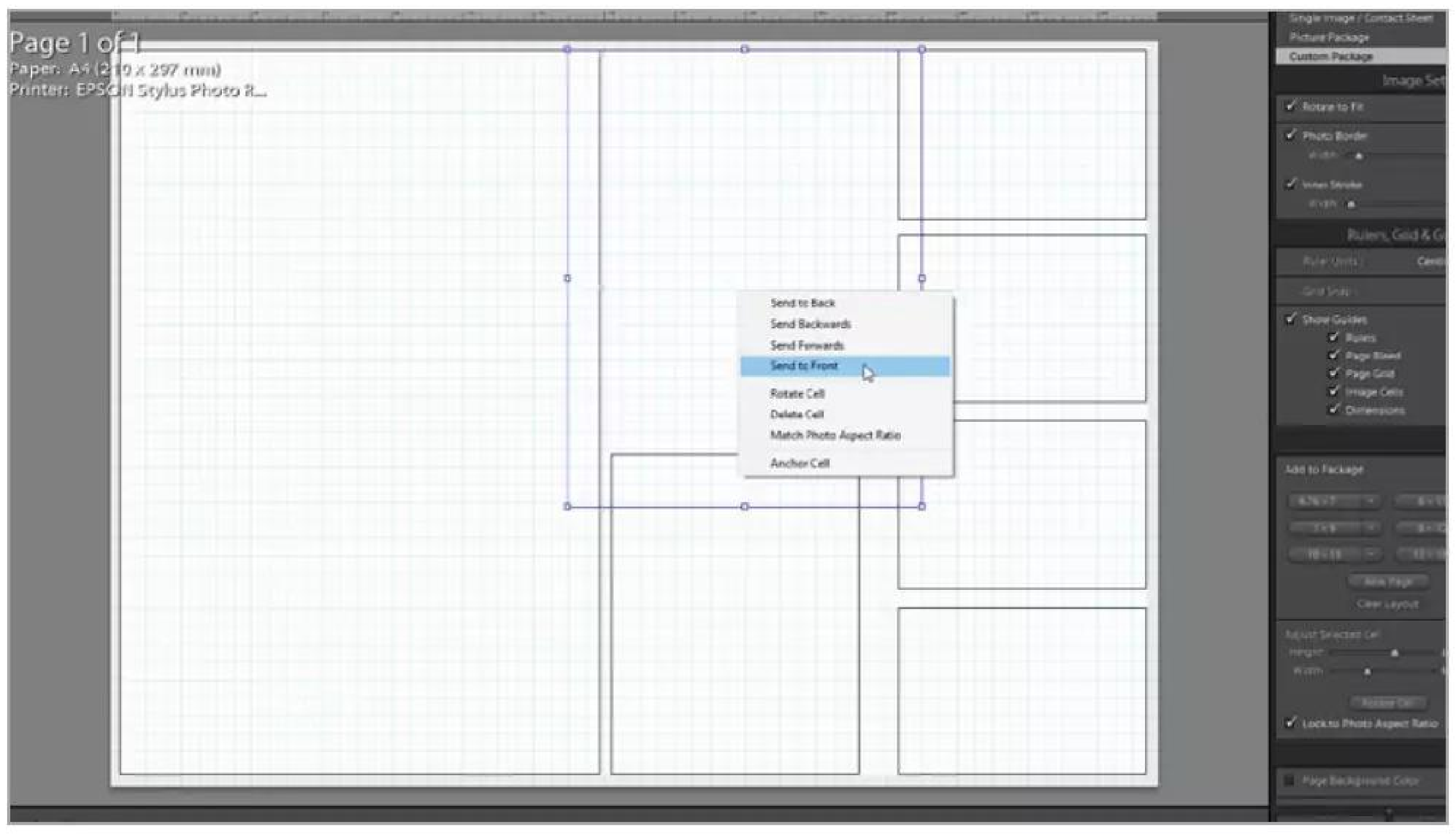
3 In the Print Setup screen, ensure that your printer is selected, select the paper size that you want to use, in this case the standard A4, and choose whether to use portrait or landscape orientation. We used landscape orientation for our example, so that it's easier for you to see what we did. Once you're satisfied, click OK.


Rulers, Grid & Guides
Ruler Units : Inches
Grid Snap : Grid
Off
Cells
Grid
Show Guides
Rulers
Page Bleed
Page Grid
Image Cells
Dimensions
Cells
Add to Package

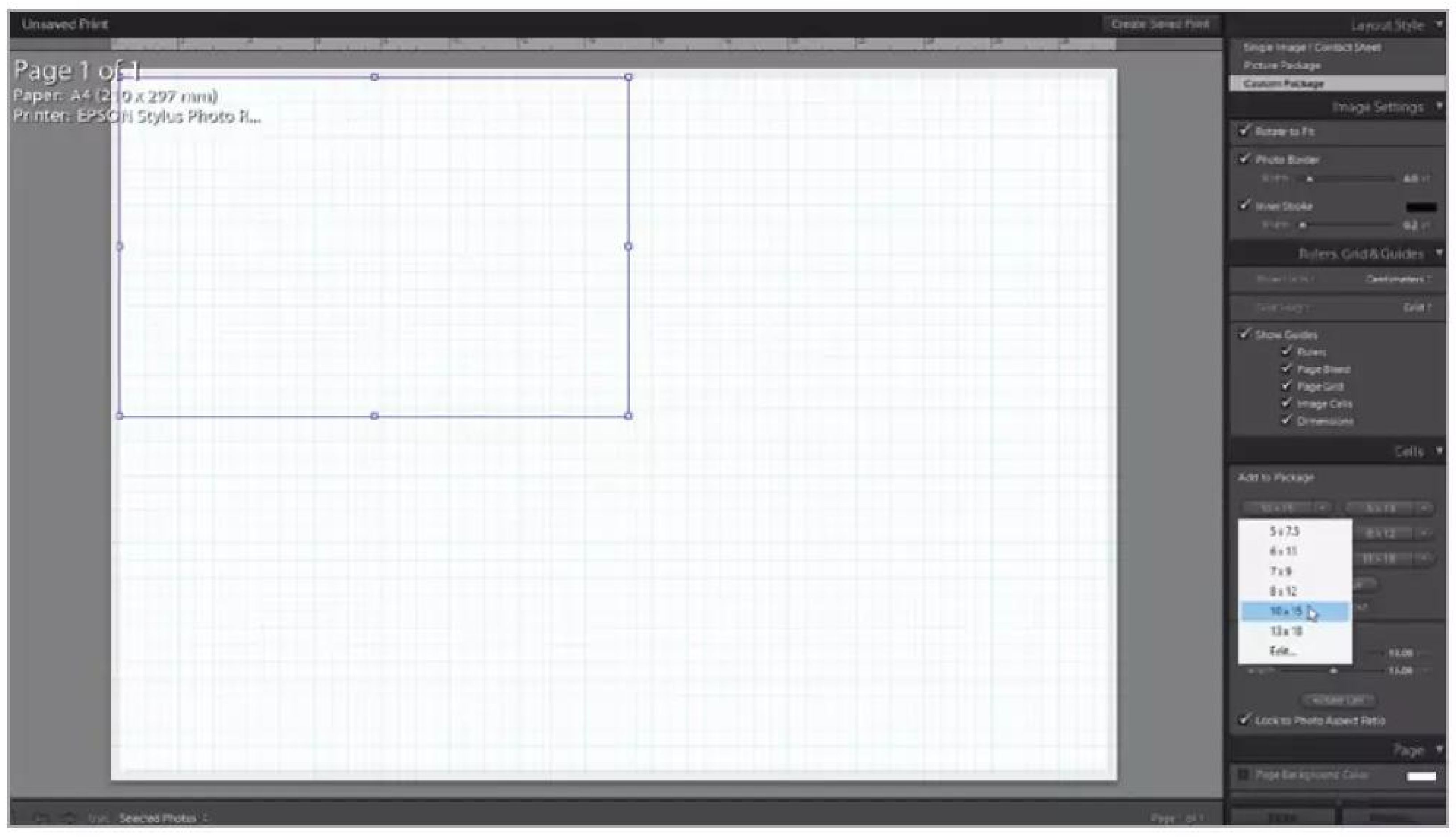
4 Next, go to the Rulers, Grids & Guides panel. In the Grid Snap menu, select Grid and click on each of the check boxes for Show Guides, Rulers, Page Bleed, Page Grid and Image Cells. You can see a grid and bleed borders appear on your page. You can also set the measurement units for the grid and the image cells.


Cells
Add to Package
5 × 7.5
6 × 13
8 × 12
13 × 18
5 x 7.5
6 x 13
7 x 9
8 x 12
10 x 15
13 x 18
Edit...
Width
Rotate Cell
Lock to Photo Aspect Ratio

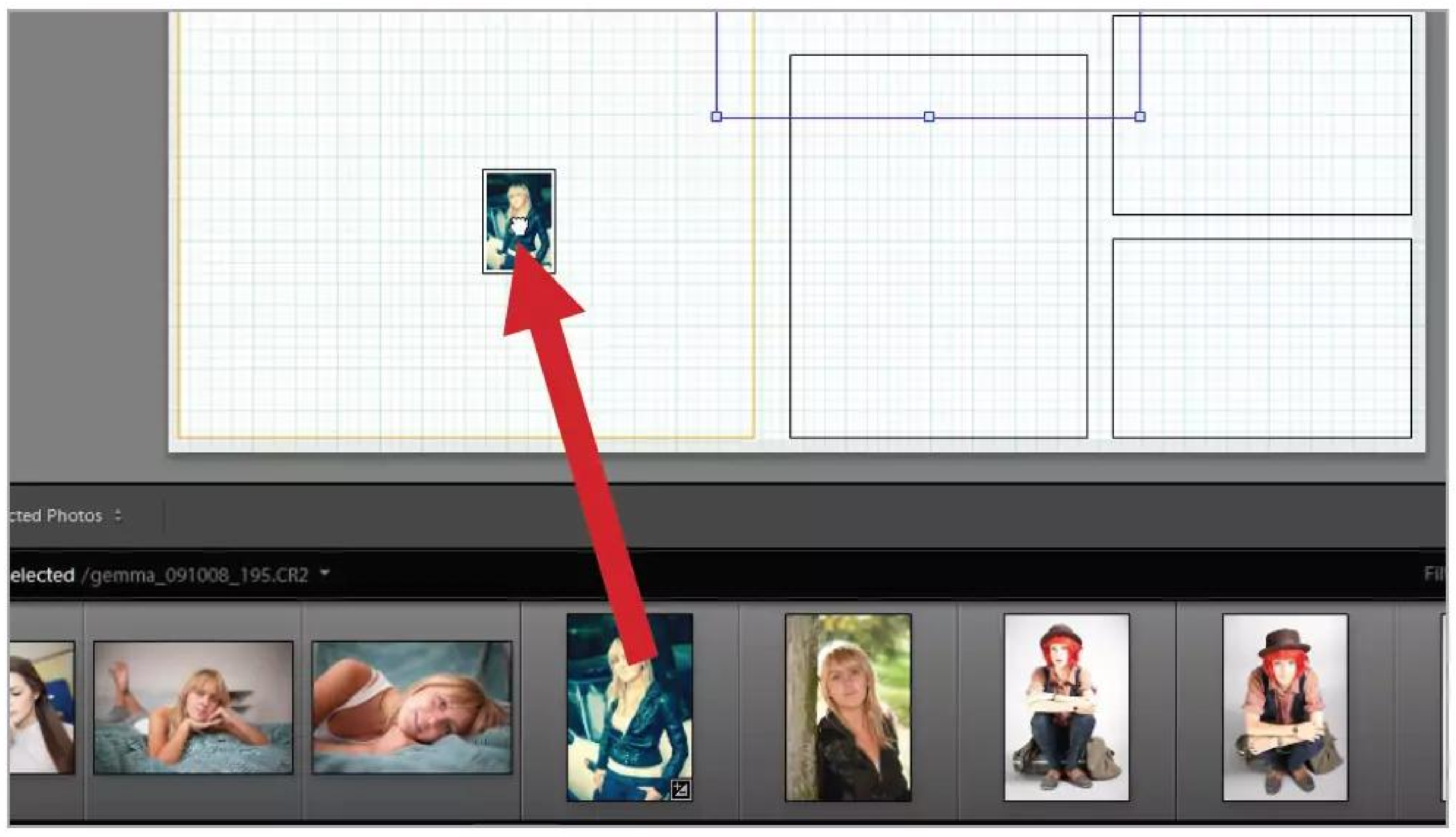
5 Now you're ready to start adding image cells to your layout. In the Cells panel you can see a range of Preset buttons and next to each one is a drop-down menu. When you click on this you can see a list of standard print sizes, in either inches or centimetres. These are only a guide; you can fully customise the size of each cell.


Page 1 of 1
Paper: A4 (210 x 297 mm)
Printer: EPSON Stylus Photo R...
Send to Back
Send Backwards
Send Forwards
Send to Front
Rotate Cell
Delete Cell
Match Photo Aspect Ratio
Anchor Cell

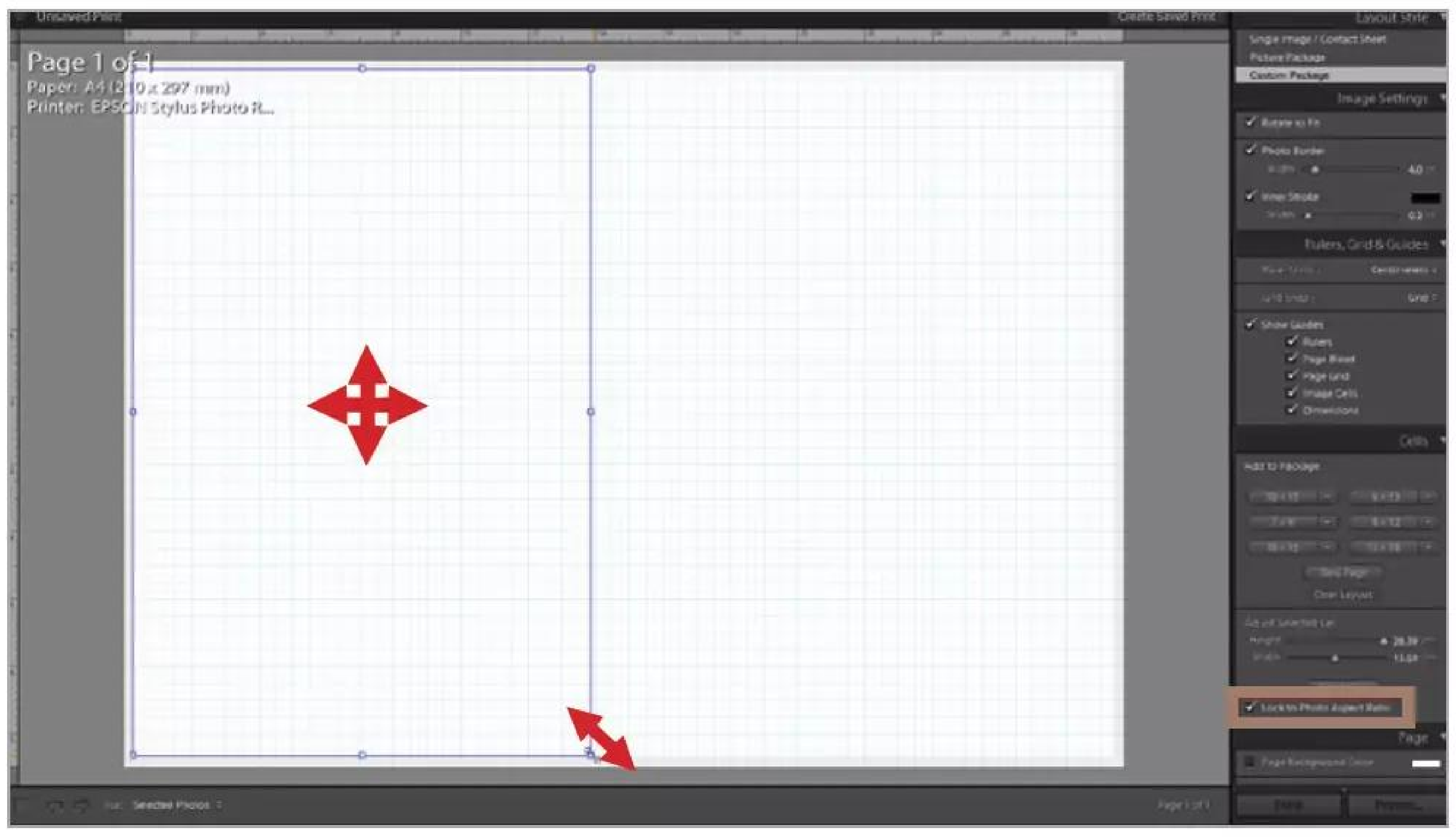
8 You can go on adding, moving and resizing cells until you're happy that you have an arrangement that you like. If you try to add a cell that doesn't fit on the page, a new page will be automatically added; but you can still drag from one page on to another. You can overlap cells and arrange them in a stack by right-clicking.


Page 1 of 1
Paper: A4 (210 x 297 mm)
Printer: EPSON Stylus Photo R...

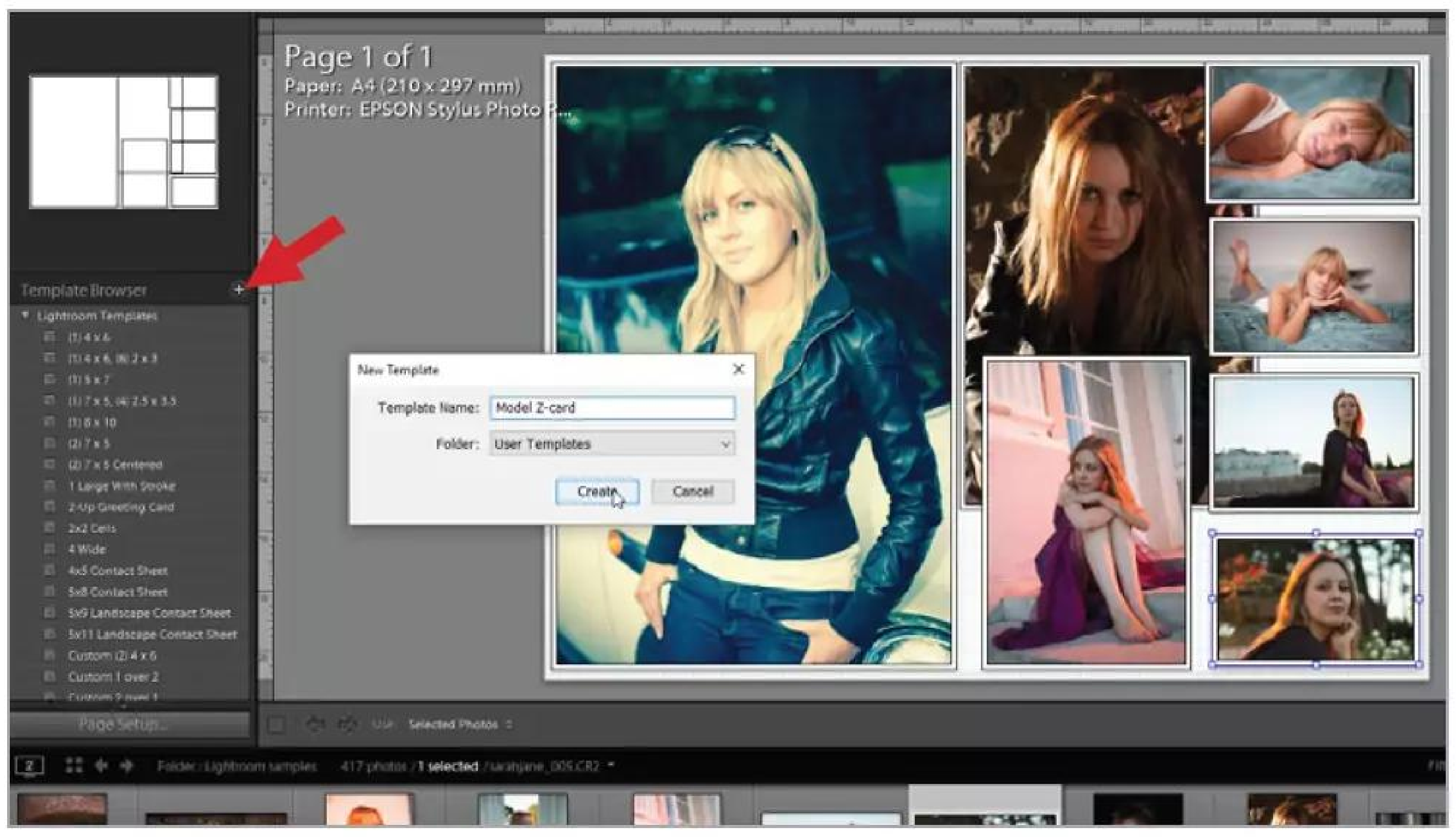
6 Select 10 x 15 from the menu and a cell of that size will automatically be added to your page, aligned to the top left. By default, the cell will be aligned on the horizontal landscape format, matching the alignment of the page. You can click the Rotate Cell button at the bottom of the Cells panel to turn it by 90 degrees.


elected /gemma_091008_195.CR2

9 Next, we can add some photos to our page layout. Open the filmstrip and simply drag-and-drop images into the frames. Note that if the aspect ratio of the image doesn't match that of the cell, Lightroom will resize the cell to fit. Unfortunately, there's no way to lock cells to a preset size, so just be a bit careful.


Page 1 of 1
Paper: A4 (210 x 297 mm)
Printer: EPSON Stylus Photo R...

7 You can drag the new cell to any position by clicking anywhere within it, and by dragging the corner handles you can resize it. If you have Grid Snap turned on (step 4) the sides of the grid will snap to the grid lines in the background. To change the aspect ratio, you need to uncheck the Lock to Photo Aspect Ratio option.

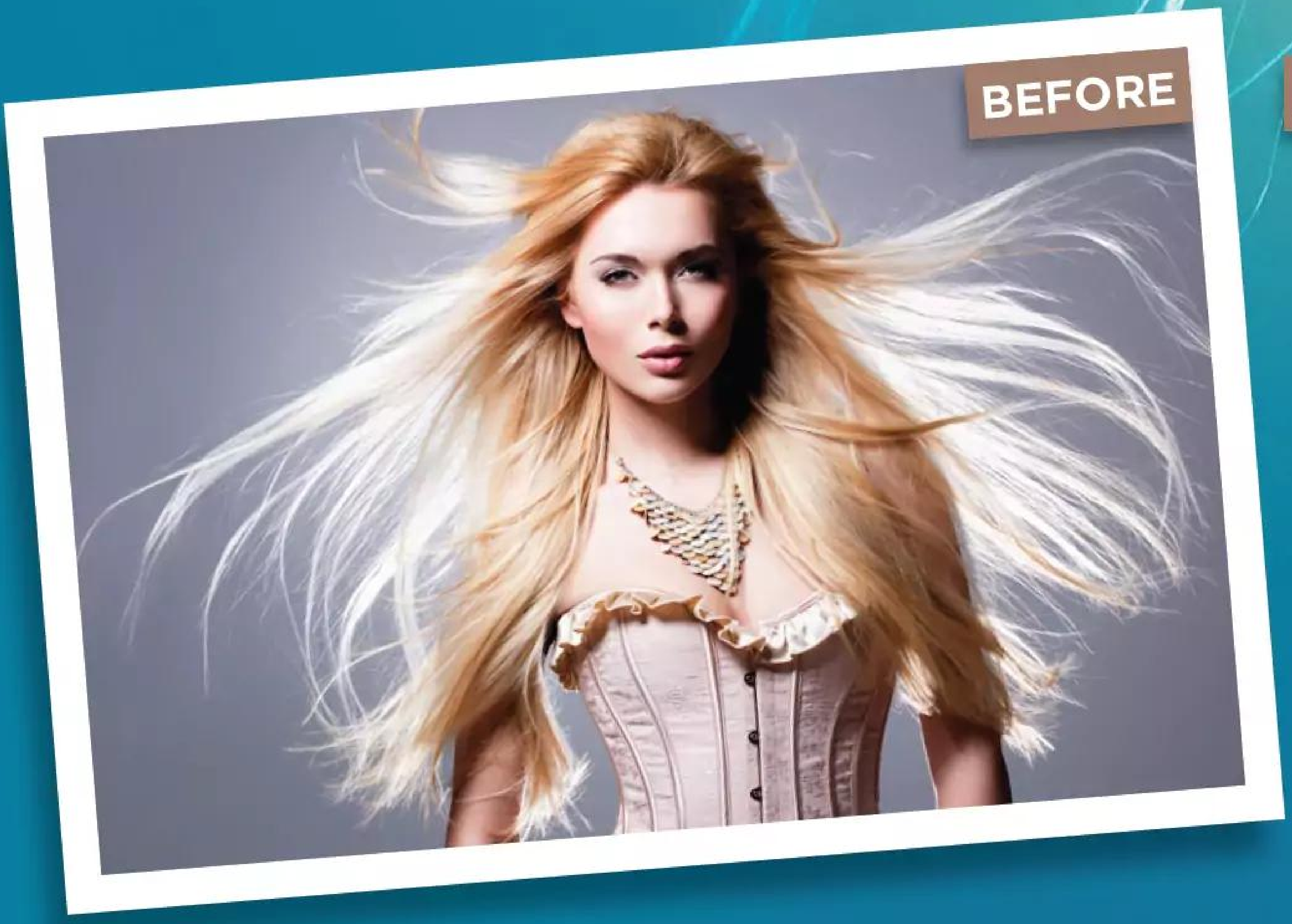

New Template
Template Name: Model Z-card
Folder: User Templates
Page 1 of 1
Paper: A4 (210 x 297 mm)
Printer: EPSON Stylus Photo R...
Template Browser
Lightroom Templates
Create
Cancel

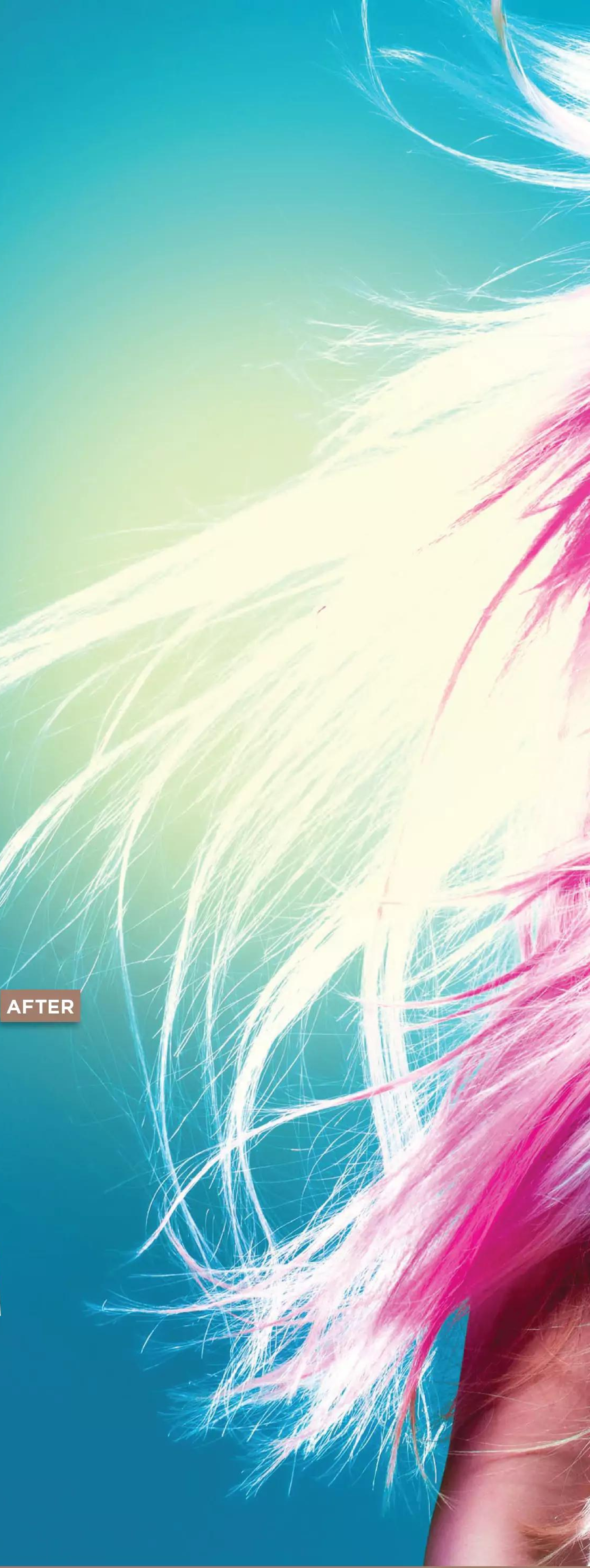
10 By deliberately positioning and selecting the right images, you can create attractive photo collages like this; or simply maximise the amount of printing that you can fit onto a single sheet of paper. Once you've created a custom layout, you can save it for later reuse by clicking on the + button in the Templates Browser panel.

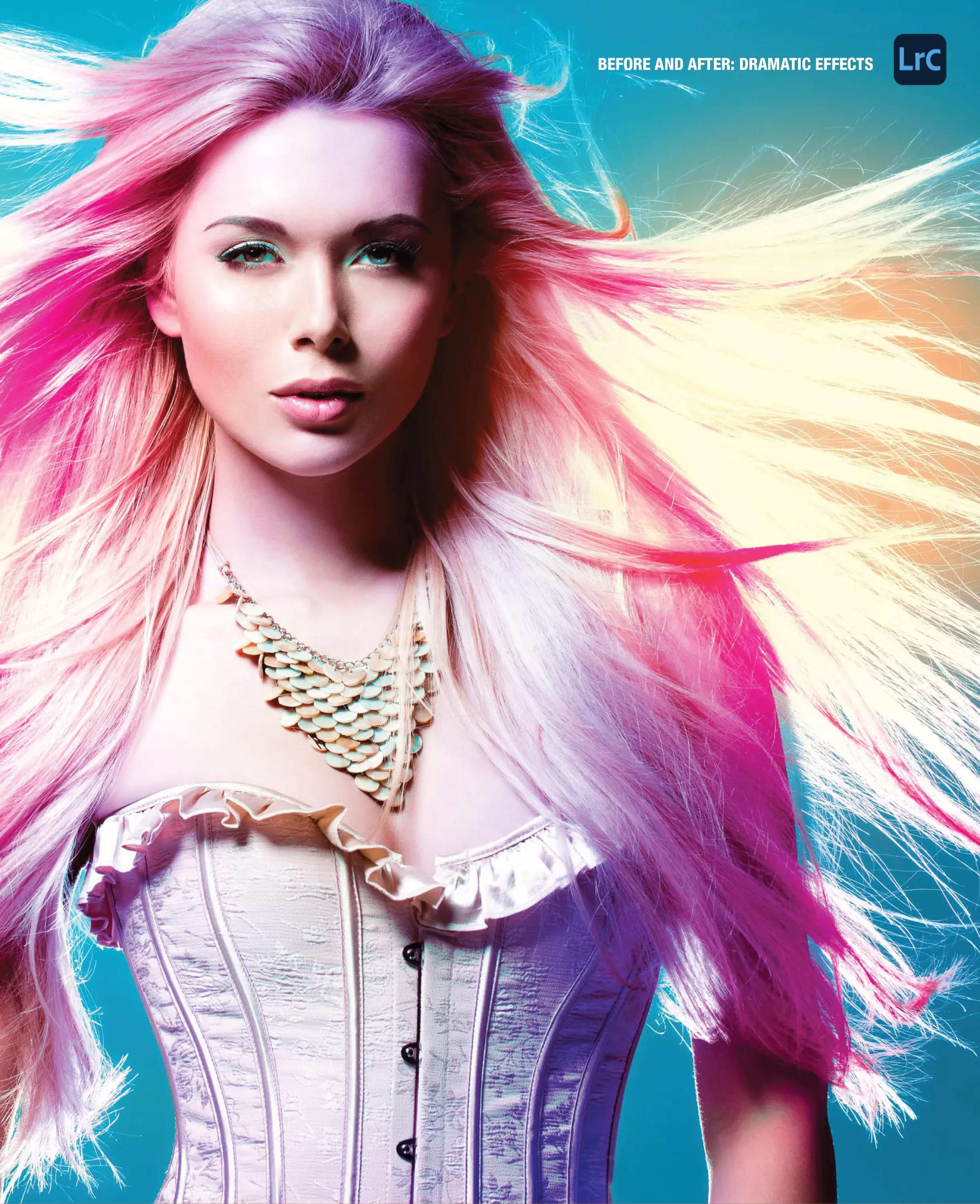
Dramatic Effects

With Lightroom you're able to tweak and alter any photo and produce an end result that's drastically and dramatically different to its original. There's a lot that can be applied to an image in Lightroom. Of course, you need to know where to go to apply these effects; thankfully, we cover this too.

The Tone Curve panel is one of the most powerful tools in Lightroom's arsenal. It allows you to selectively alter that relative brightness of different tonal ranges within an image, but does so smoothly, blending from one tone into another on a curve. When combined with the Masking Tool's Select Subject option, it can create some terrific effects, as seen on this dramatic portrait shot.


BEFORE


AFTER



Show and Tell: Publishing Your Work

Organising, editing and improving your photographs is only part of the story. You'll also want to share your work with others and that's what we're going to look at next. In the Publish Module you have the opportunity to present your finished photographs via printed books, slideshow presentations or online web galleries.

Publishing Your Work

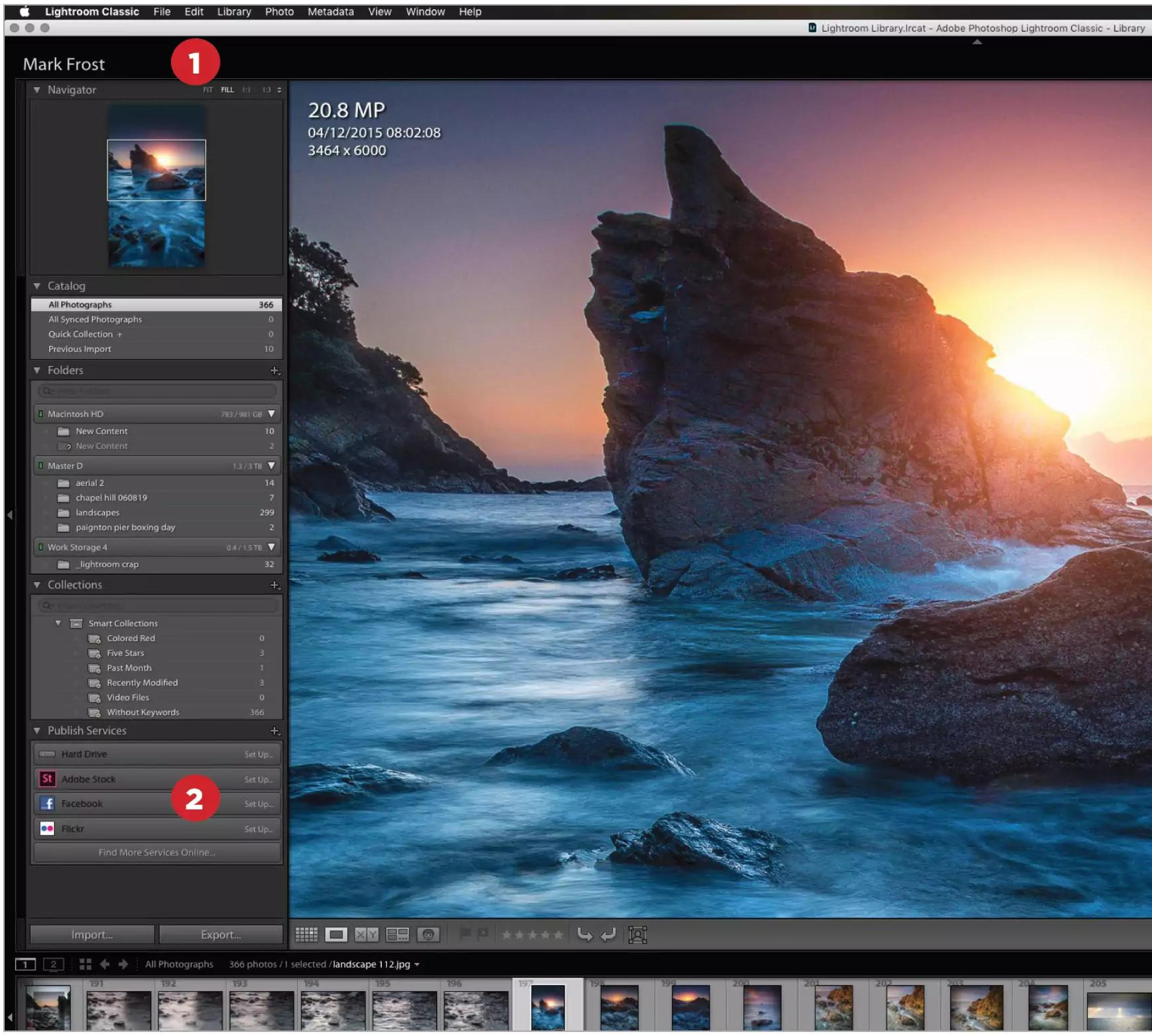
Lightroom offers the user a wealth of possible choices when it comes to publishing your work. You have the option to prepare it and send it to Facebook or Flickr, you can prepare it ready for web viewing and even create a slideshow.

1 The Lightroom Identity Plate

The Lightroom Identity Plate is also worth looking at when you're considering uploading or creating published works. Use it to create your own unique signature or graphical logo and further personalise your photos, slideshows and potential bestselling books. It's also something worth considering in addition to any watermarks you may be using, to help stop someone else online from stealing your photos and much valued hard work.

2 Publish Services

The Publish Services module can be found in the left-hand panels, under the navigator window. It's minimised by default, so you need to click the arrow to the left of it, to expand the module selection and the options within. Doing so reveals the basic, default publishing options: Hard Drive, Adobe Stock, Facebook and Flickr; whilst another box allows you to explore more possible options from the Adobe Add-on store. You then need to drill down to the Lightroom selections to find what you want whilst there.


Lightroom Classic File Edit Library Photo Metadata View Window Help
Lightroom Library.lrcat - Adobe Photoshop Lightroom Classic - Library
Mark Frost
1
Navigator
20.8 MP
04/12/2015 08:02:08
3464 x 6000
Catalog
All Photographs 366
All Synced Photographs 0
Quick Collection + 0
Previous Import 10
Folders
Macintosh HD
New Content 10
Master D
aerial 2 14
chapel hill 060819 7
landscapes 299
paignton pier boxing day 2
Work Storage 4
_lightroom crap 32
Collections
Smart Collections
Colored Red 0
Five Stars 3
Past Month 1
Recently Modified 3
Video Files 0
Without Keywords 366
Publish Services
Hard Drive Set Up...
Adobe Stock Set Up...
Facebook Set Up...
Flickr Set Up...
2
Find More Services Online...
Import...
Export...
All Photographs 366 photos / 1 selected / landscape 112.jpg

3 Book Module

The Book module is found along the top menu strip; clicking it will automatically add the imported and chosen images into a design mode, allowing you to create your own book. These pages can then be uploaded and printed through a self-publishing vendor or printed locally as PDFs.

4 Slideshow Module

The Slideshow module is next to the Book module and when clicked, launches the Lightroom wizard, allowing you to create presentations from your photo selection. There are plenty of options available, such as photo borders, background appearance, title screens and even an option to insert a soundtrack. What's available is certainly a more entertaining and stylistic collection of tools than that of some other slideshow tools we can think of.

5 The Histogram and Adjustment Panels

The Histogram and Adjustment Panels will be used extensively as you gradually improve your images ready for publishing. Using what you've already learned throughout this book, you can apply your knowledge to greatly improve, prepare and 'fix' any photos that you're planning on uploading to social media or a website. It's worth looking through some of the so far untouched tools within the Adjustment Panels, as these can add an extra element to the finished product that makes it stand out from the rest of the online photo world. It's also worth considering some elements to further the privacy of an individual in an image, such as blurring out the face of a child in the background of a shot for example.

6 Film Strip

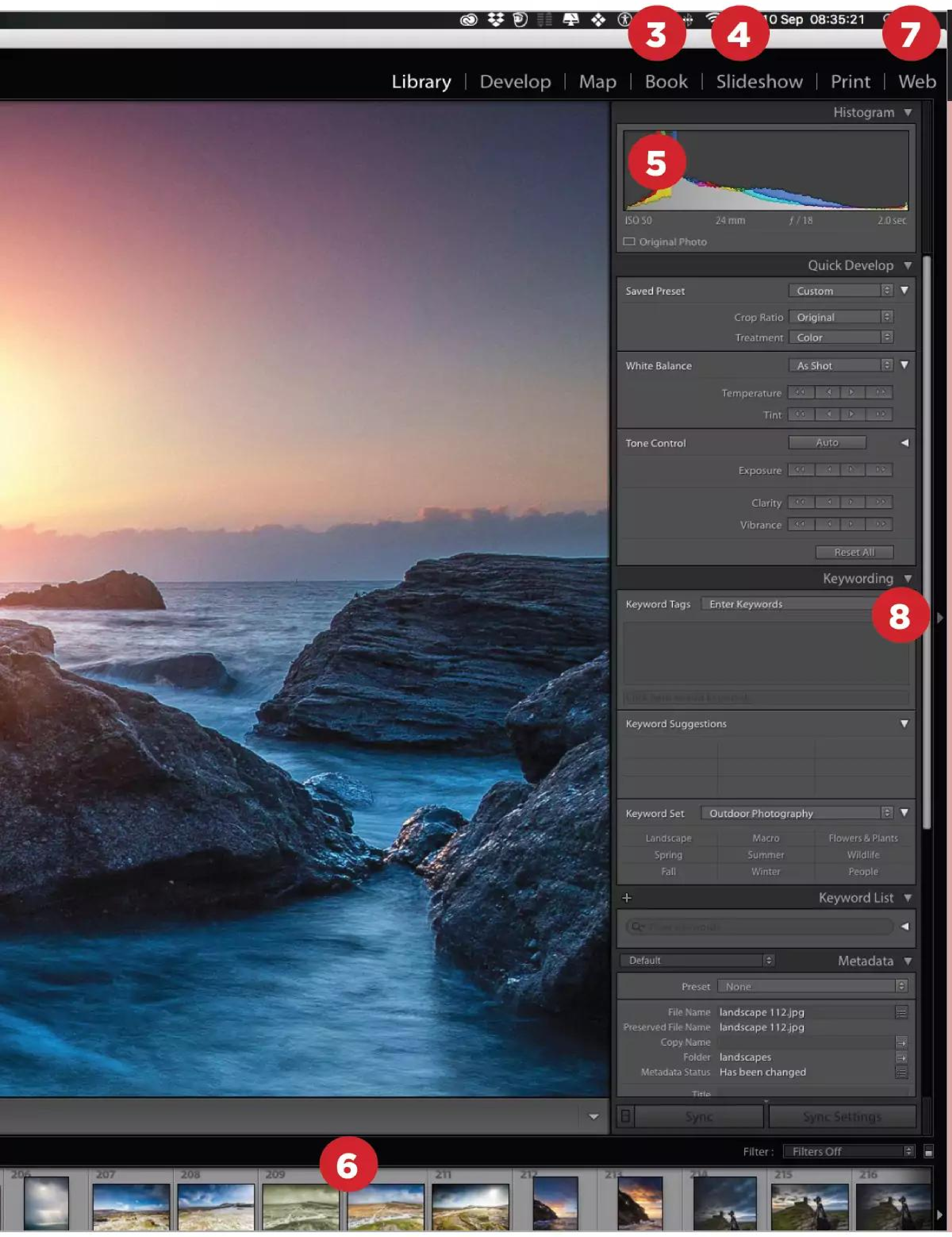
Don't forget the usefulness of the Film Strip at the bottom of the Lightroom interface. The Film Strip really comes into its own when you have multiple images being prepared for uploading to an online source. It's especially useful when you're creating a Slideshow, as you can easily navigate through all the individual slides and make any amends as you require.

7 Web Module

Finally, the Web module is the last option available along the top menu strip. This, as you assume, will help you create a HTML5 web gallery that can be directly uploaded to your website. Again, there are plenty of options available, which you can look at in a moment.

8 Hide Panels

For easier viewing of your work, uncluttered by the histogram and adjustment panels, click the small arrow icon to hide the panels. Alternatively, you can press the Tab button to hide all panels on both sides of the screen.


10 Sep 08:35:21
3
4
7
Library | Develop | Map | Book | Slideshow | Print | Web
Histogram
5
ISO 50
24 mm
f / 18
2.0 sec
☐ Original Photo
Quick Develop
Temperature
Tint
Tone Control
Auto
Exposure
Clarity
Vibrance
Reset All
Keywording
8
Keyword Suggestions
Landscape
Macro
Flowers & Plants
Spring
Summer
Wildlife
Fall
Winter
People
Keyword List
Metadata
Title
Sync
Sync Settings
6
207
208
209
211
215
216

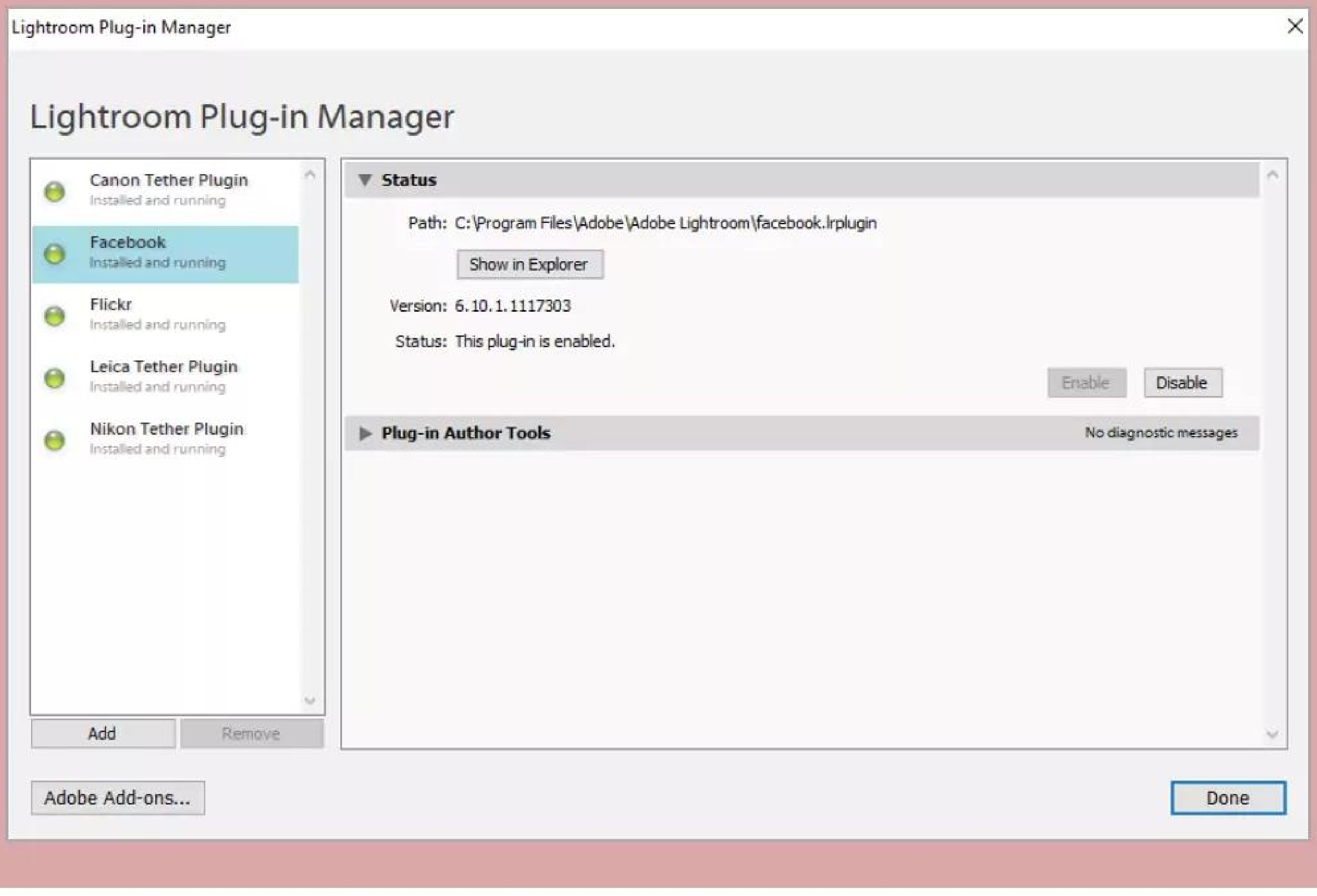
Saved Preset: Custom
Crop Ratio: Original
Treatment: Color
White Balance: As Shot
Keyword Tags: Enter Keywords
Keyword Set: Outdoor Photography
Default
Preset: None
File Name: landscape 112.jpg
Preserved File Name: landscape 112.jpg
Copy Name:
Folder: landscapes
Metadata Status: Has been changed
Filter: Filters Off

Being Social

Lightroom offers Facebook and Flickr posting by default but there are other social media examples you can install. These come in the form of various plugins and they cover the likes of Instagram, Twitter, PhotoBucket, Tumblr and more. Some examples you may need to scour the Internet for, as Lightroom users can create their own unique plugins, such is the versatility of the software.

A good place to start looking for Lightroom social media content is Best Plugins, found at www.bestplugins.com/software/lightroom-social-network-plugin.html. Here you can find seven excellent examples that will take you to the relevant sites, with installations instructions if needed. Another excellent source is the Lightroom Plugin Exchange, serviced by Adobe, and found at www.exchange.adobe.com/addons.

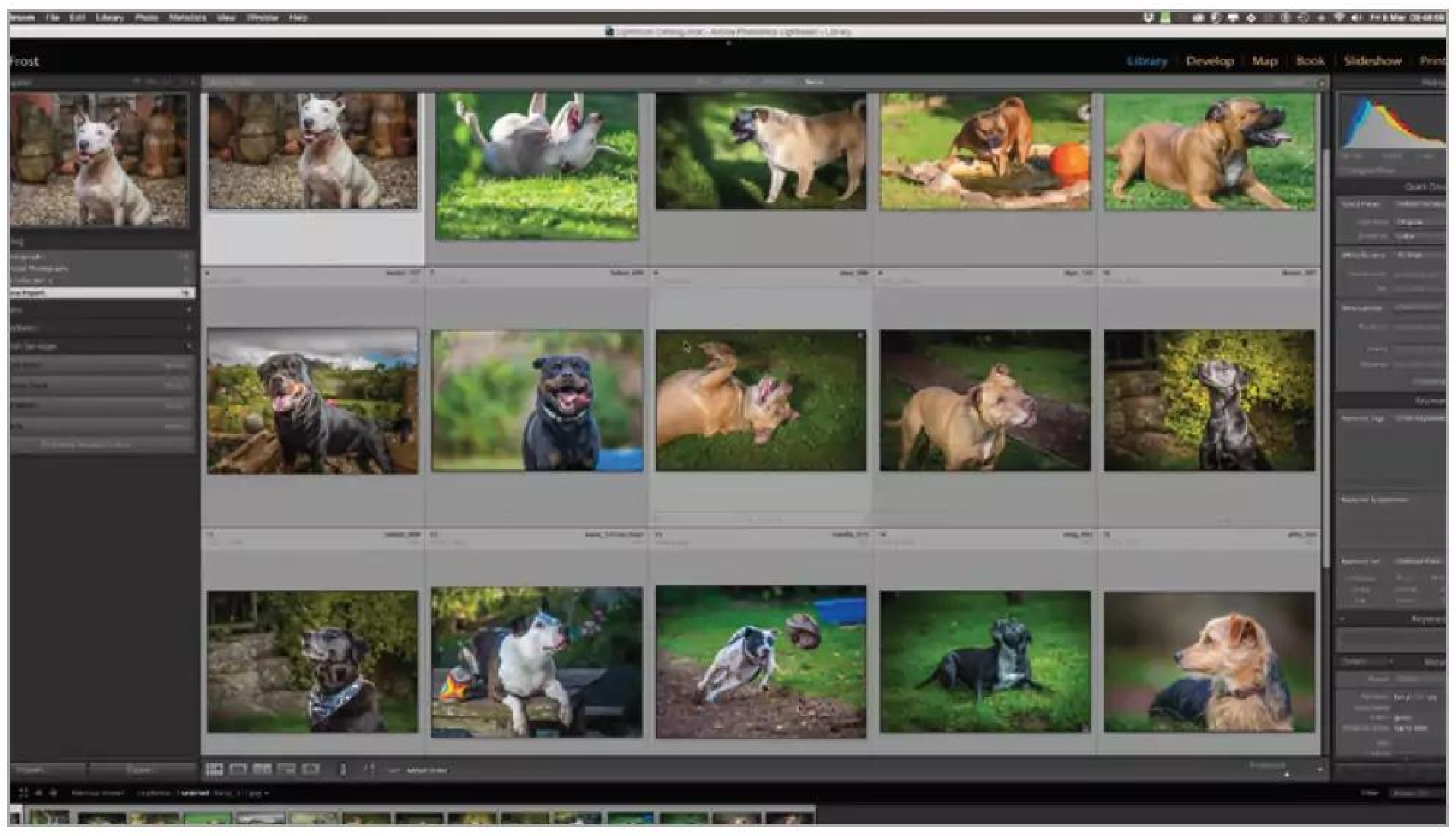
Installing a plugin can be done by clicking on File > Plug-in Manager, then click the Add button and point the Explorer (if you're using Windows) window to the downloaded, and extracted if necessary, plugin file.


Lightroom Plug-in Manager
Lightroom Plug-in Manager
Canon Tether Plugin
Installed and running
Facebook
Installed and running
Flickr
Installed and running
Leica Tether Plugin
Installed and running
Nikon Tether Plugin
Installed and running
Add
Remove
Status
Show in Explorer
Enable
Disable
Plug-in Author Tools
No diagnostic messages
Adobe Add-ons...
Done

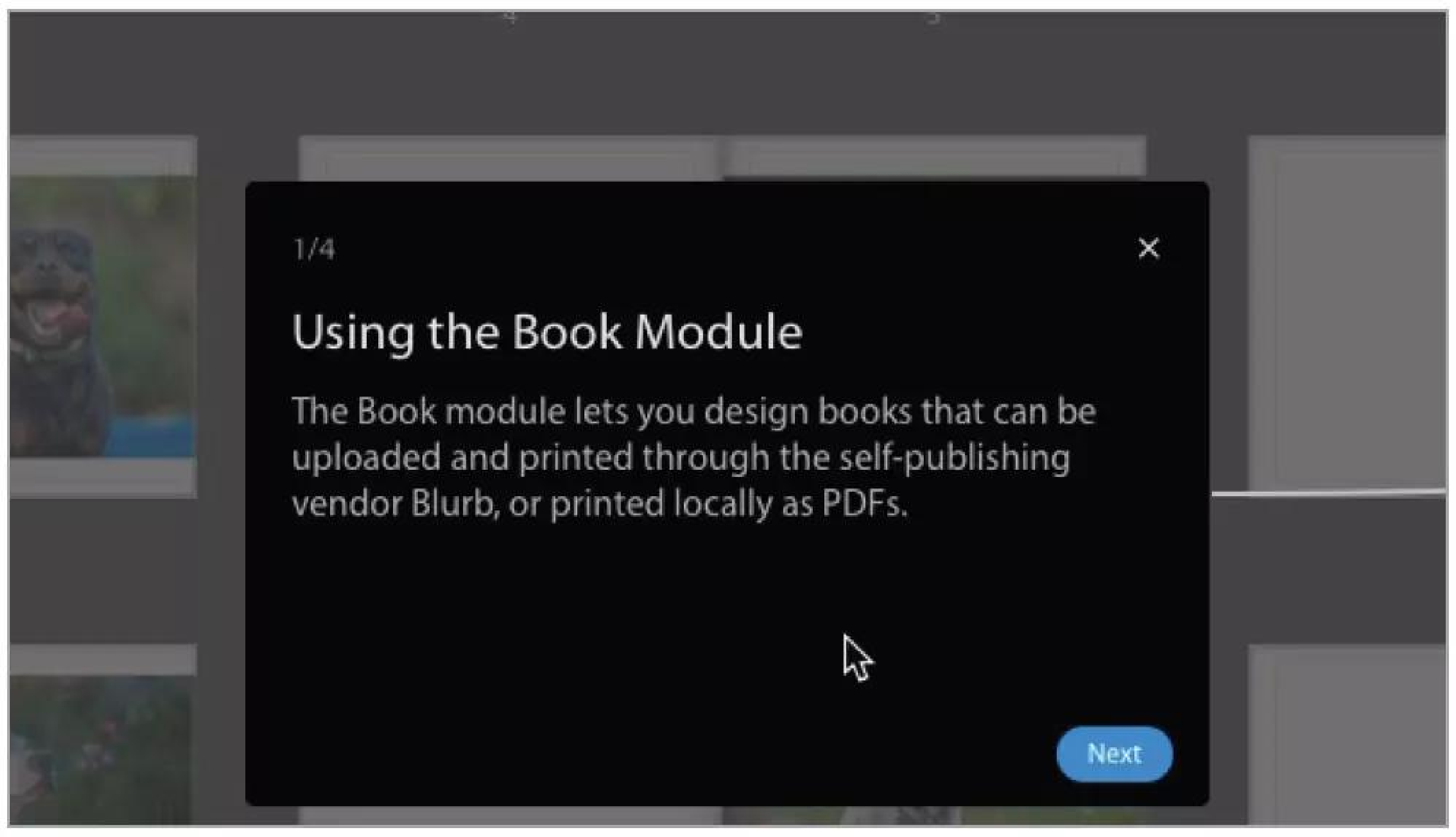
Path: C:\Program Files\Adobe\Adobe Lightroom\facebook.lrplugin
Version: 6.10.1.1117303
Status: This plug-in is enabled.

Introducing the Book Module

If you're going to use the Book module, it's best to invest some time in the Library module first, selecting the images you want, making any edits and sequencing them, i.e. laying them out how you would want the book to be viewed.



1 As we mentioned, start in the Library module and take some time to choose the images you want in the book. Make any alterations, then expand the Metadata section and enter a Title for each of the images. You can do this after applying the Book module but it's often recommended to make any alterations prior to running it.

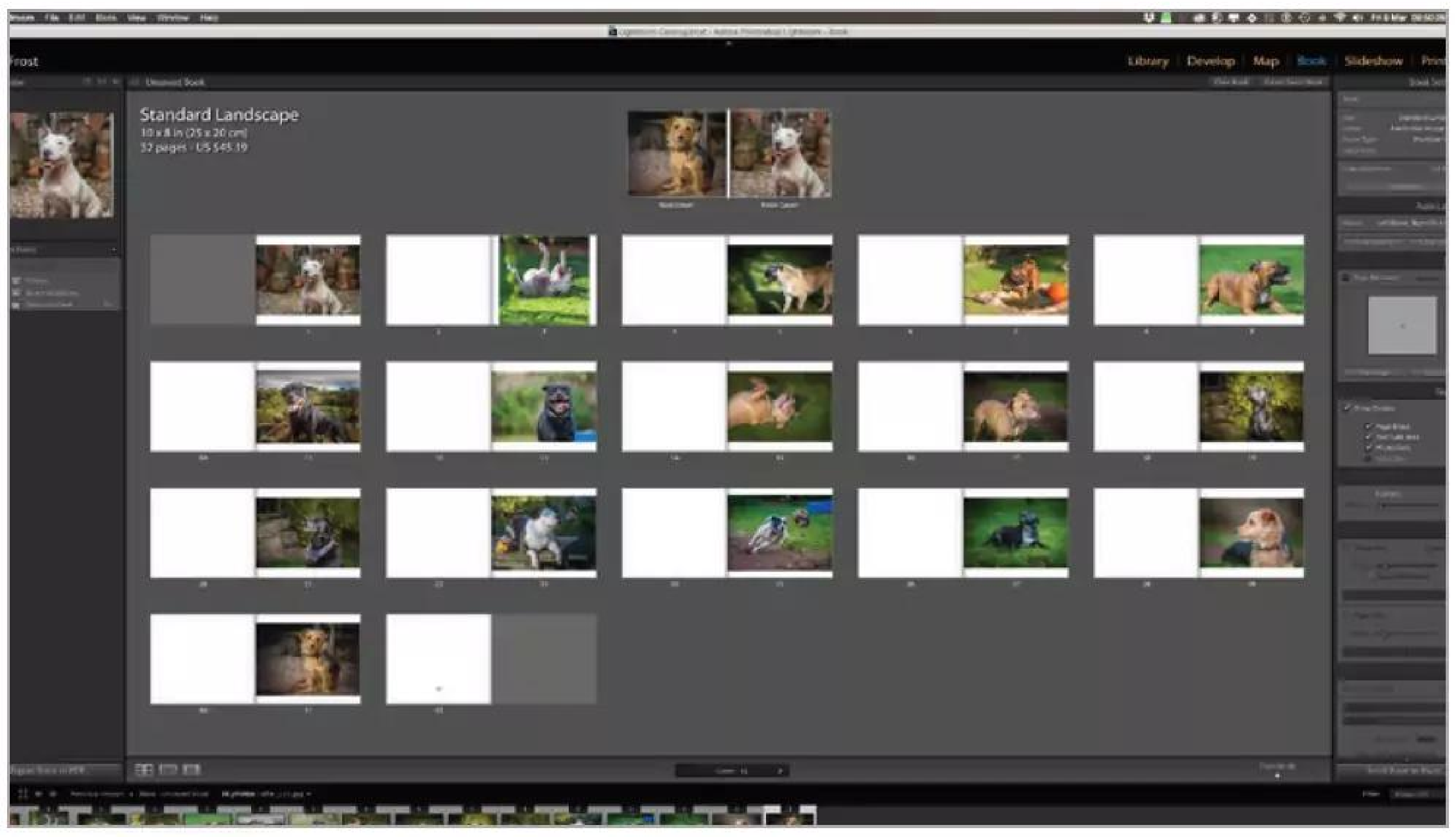


1/4

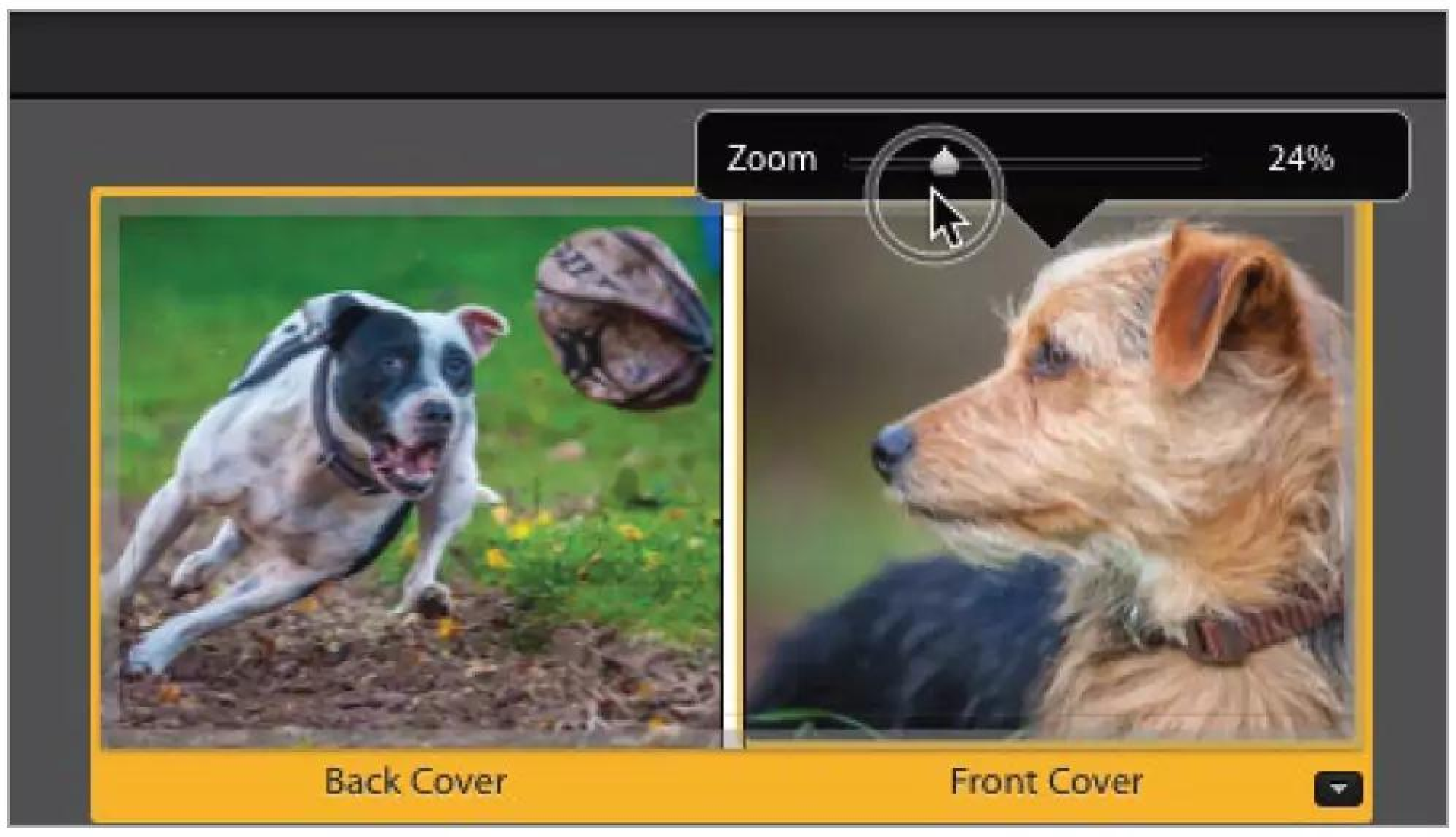
Using the Book Module

The Book module lets you design books that can be uploaded and printed through the self-publishing vendor Blurb, or printed locally as PDFs.

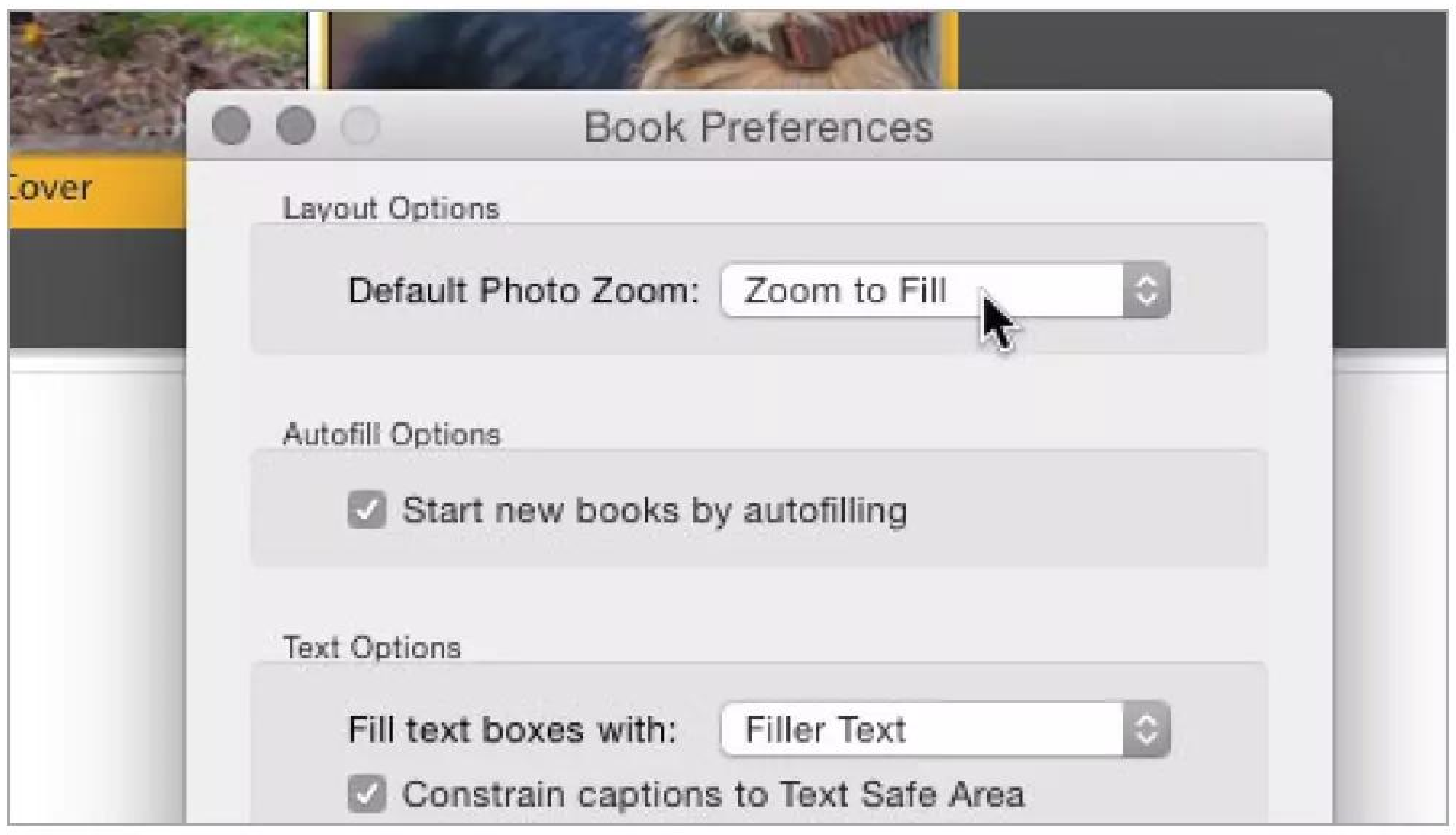
2 Once you've selected the images you want to use as part of your creation, click on the Book module title from the top menu. If it's the first time you've clicked the Book module, it runs through some starter tips displaying the various sections available and what you can achieve with it. If you prefer, you can exit out of the tips and carry on.



3 Scroll to the top of the book page, where you can see the Front and Back Covers. You can click the left-facing arrow to the very left of the screen and hide the Preview and Collections pane, giving you more room to view the pages of the book. Press the I-key to toggle the Standard Landscape information message on and off.



4 If you click to highlight the Front and Back Covers, you can see that you're able to zoom in and out for each of the images; you can of course do this with each of the images on every page that's been auto-filled by Lightroom. You have a handy zoom slider that you simply move to the left or right to scale the image as you see fit.



Book Preferences

Layout Options

Default Photo Zoom: Zoom to Fill

Autofill Options

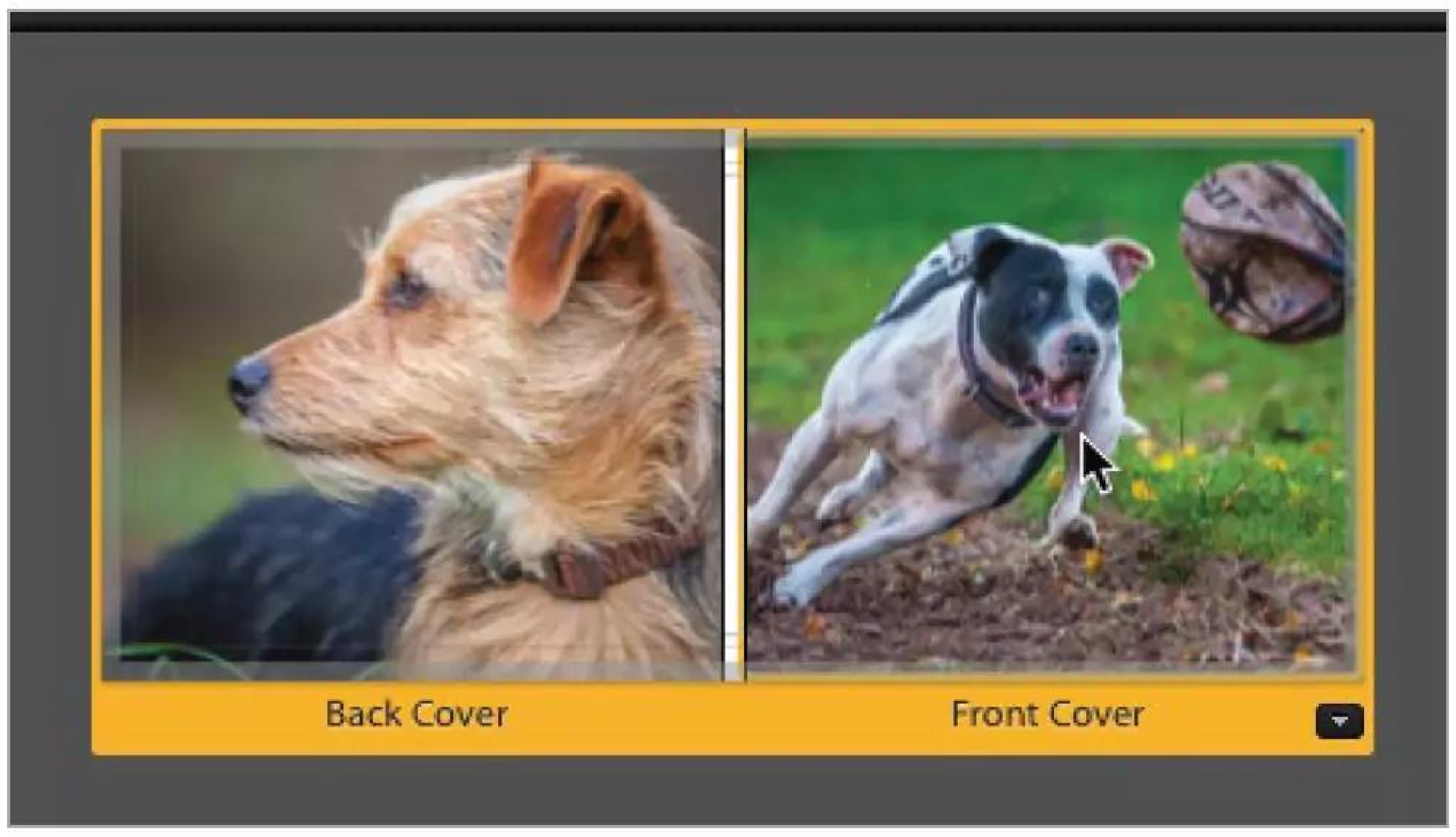
☑ Start new books by autofilling

Text Options

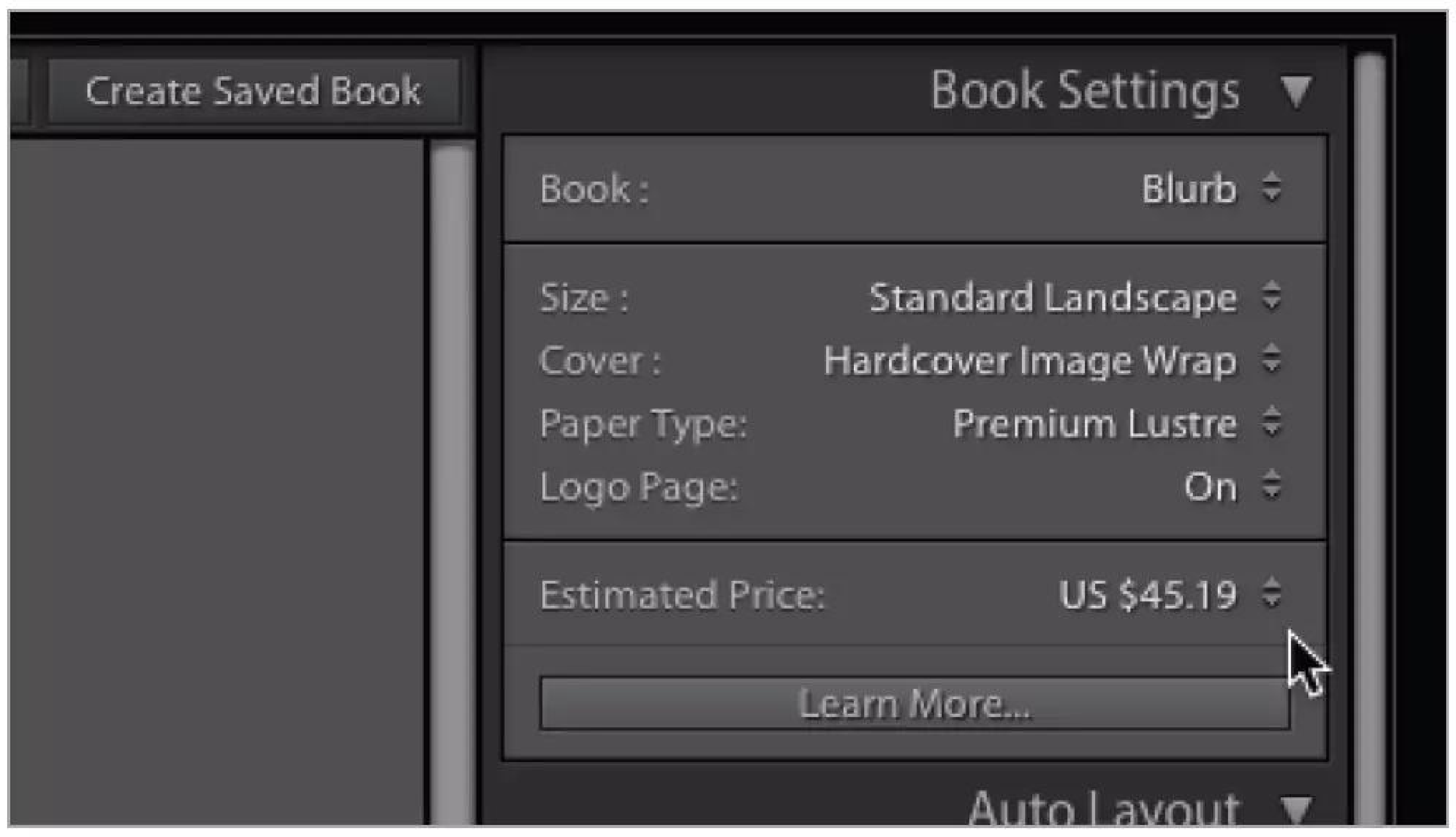
Fill text boxes with: Filler Text

☑ Constrain captions to Text Safe Area

5 If you click Book > Book Preferences In the top menu bar, you can set a Default Photo Zoom across the entire contents of the book. There are autofill options and text filler options as well if you want to specify certain parameters for the book you're creating. This includes Title Metadata for each of the images.



6 Should you choose to do so, it is very easy to change your photographs around for each of the pages. For example, here we want to swap the Front and Back Cover images. Simply click and hold, then drag the image to the new page; in this instance, just to swap the Front and Back Cover images around.



Book Settings

Book : Blurb

Size : Standard Landscape

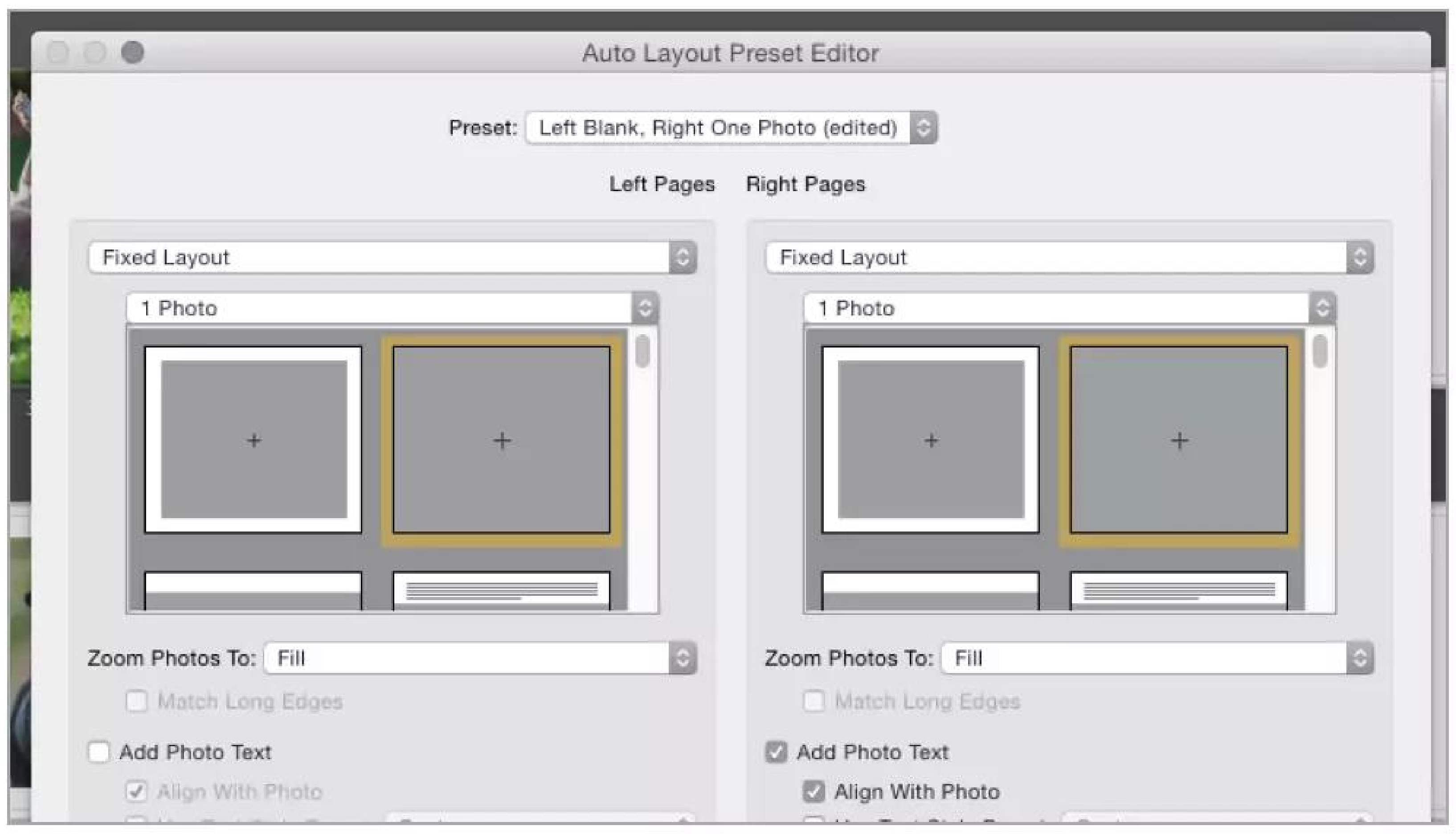
Cover : Hardcover Image Wrap

Paper Type: Premium Lustre

Logo Page: On

Estimated Price: US $45.19

7 The panel on the far-right of the interface is the Book Settings. In here you can view and select options depending on what you want from the book. The first option details how the book will be printed: Blurb, the online printing service. Then further down it displays the sizes, cover type, paper type and an estimated cost for printing.

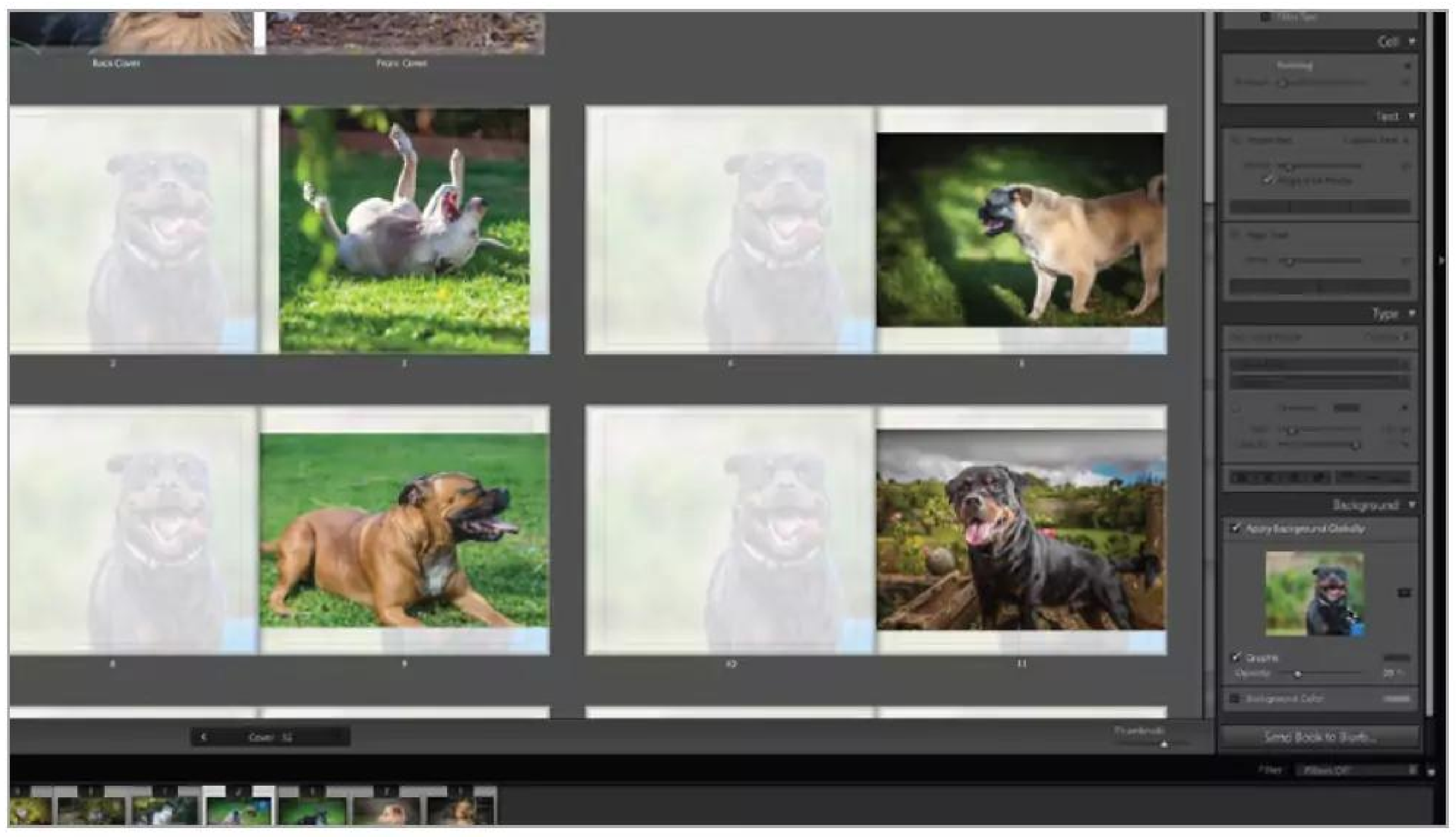


Auto Layout Preset Editor

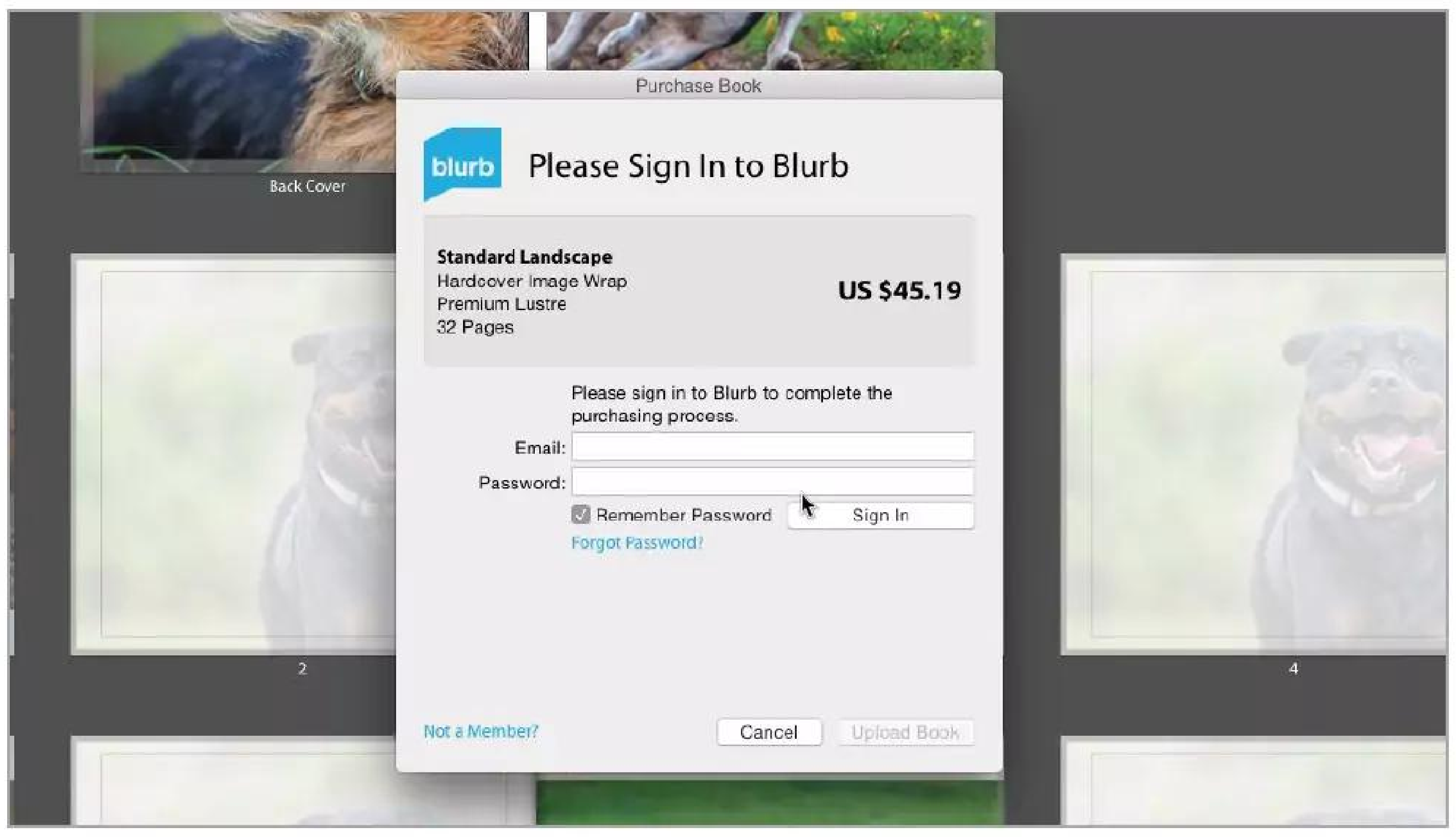
Preset: Left Blank, Right One Photo (edited)

	Left Pages	Right Pages
	Fixed Layout	Fixed Layout
	1 Photo	1 Photo
Zoom Photos To:	Fill	Fill
Match Long Edges	☐	☐
Add Photo Text	☐	☑
Align With Photo	☑	☑

8 Under the Estimated Price option, you can see an Auto Layout option. From here you're able to define the layout for the book. You can select one photo per page, a right-page photo with left blank page or the same again but with a text box. Alternatively, click the Edit Auto Layout Preset option to further define the settings.



9 There are countless other options available through the Book Settings panel. Dig deeper into the Auto Layout and you can opt for different design templates. There are options for page numbering, text positioning and even a background option that can be applied globally or just on selected pages.



Please Sign In to Blurb

Standard Landscape
Hardcover Image Wrap
Premium Lustre
32 Pages

US $45.19

Please sign in to Blurb to complete the purchasing process.

Email:

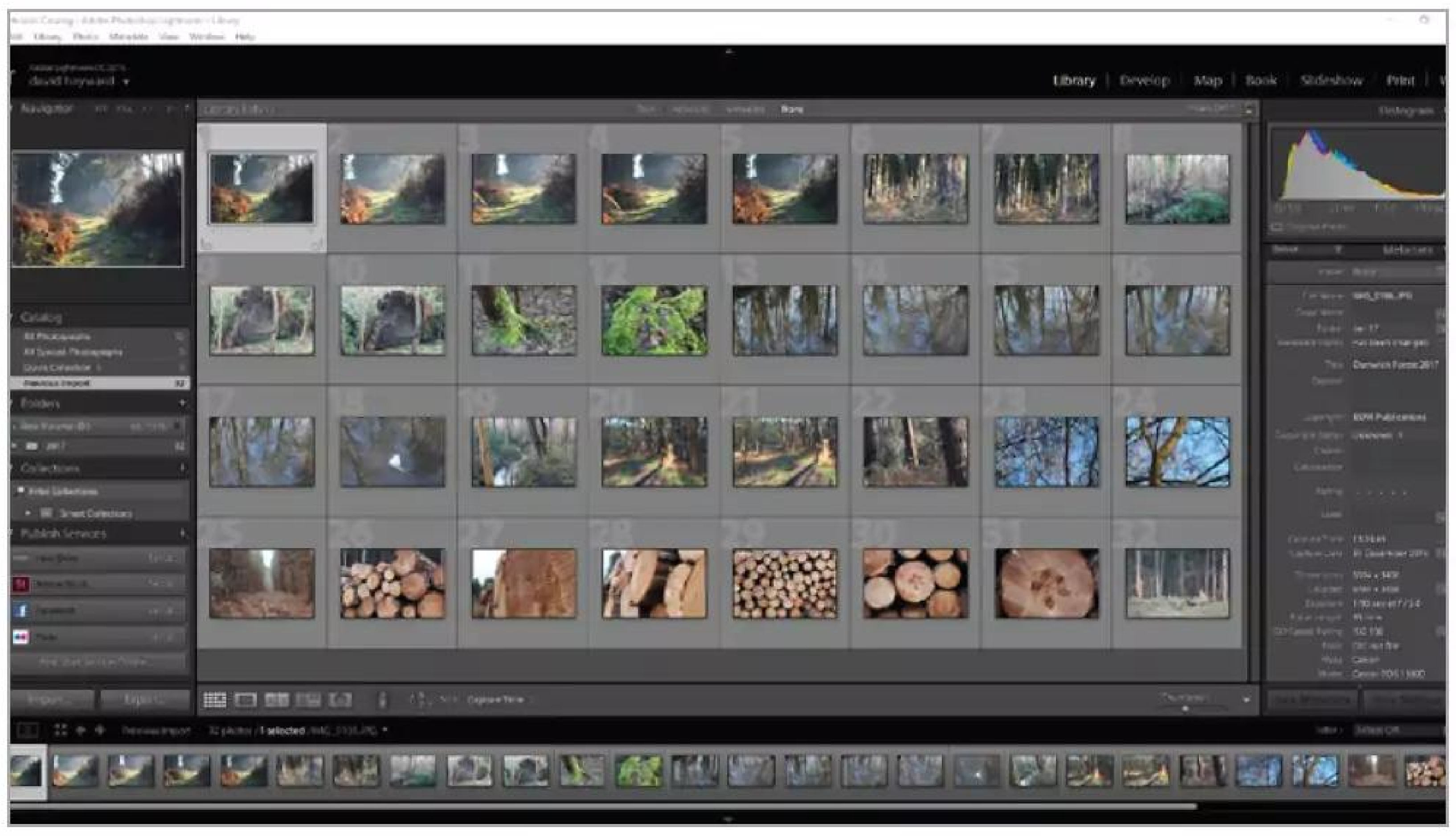
Password:

☑ Remember Password

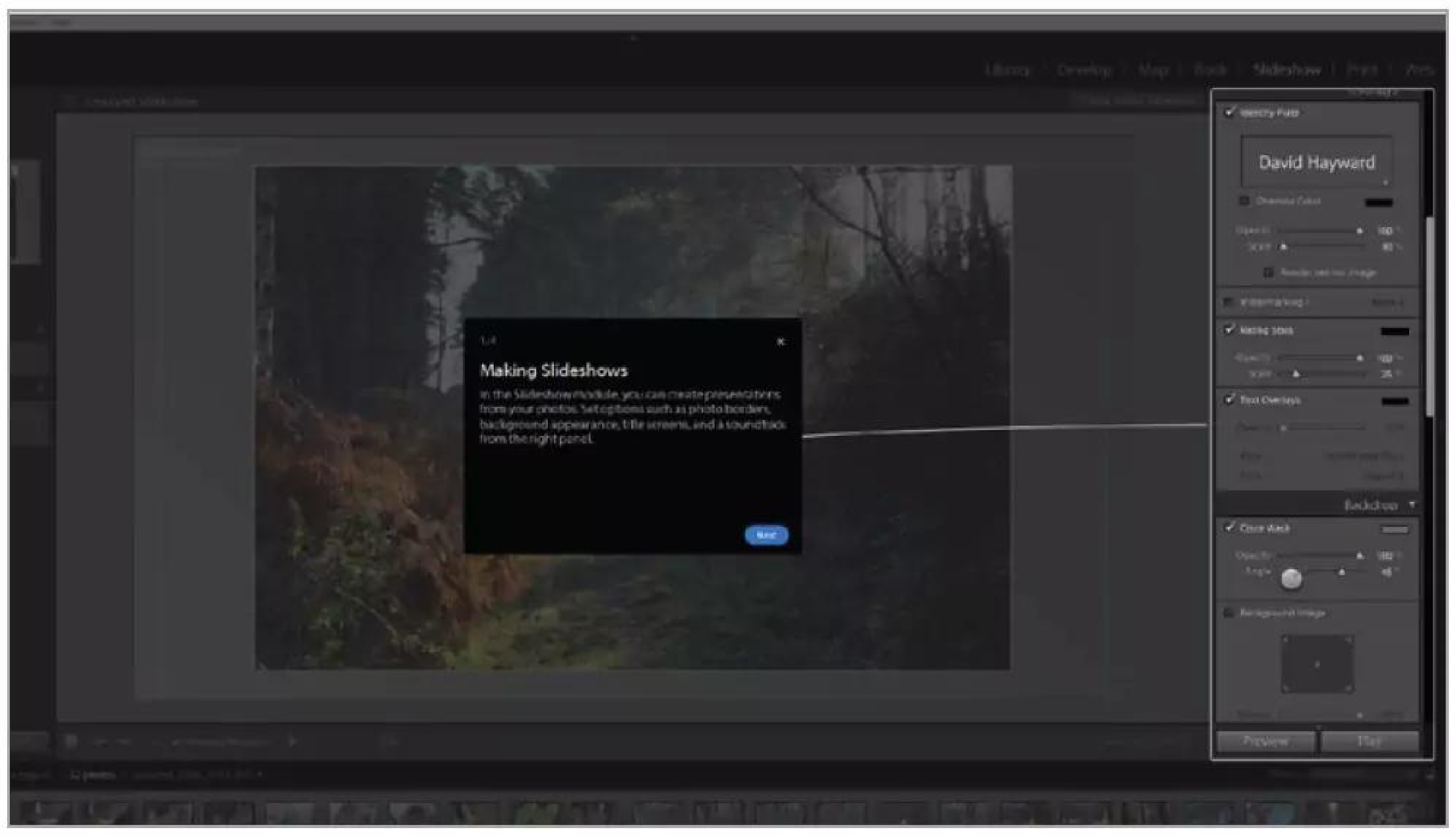
10 Having spent the time in laying out the book, pages, images and text as you want them, you can click on the Send to Blurb button at the bottom of the Book Settings panel. You need a Blurb account, which is accessible via a pop-up window. Alternatively, you can export the book to PDF or JPEG, depending on your preference.

The Slideshow Module

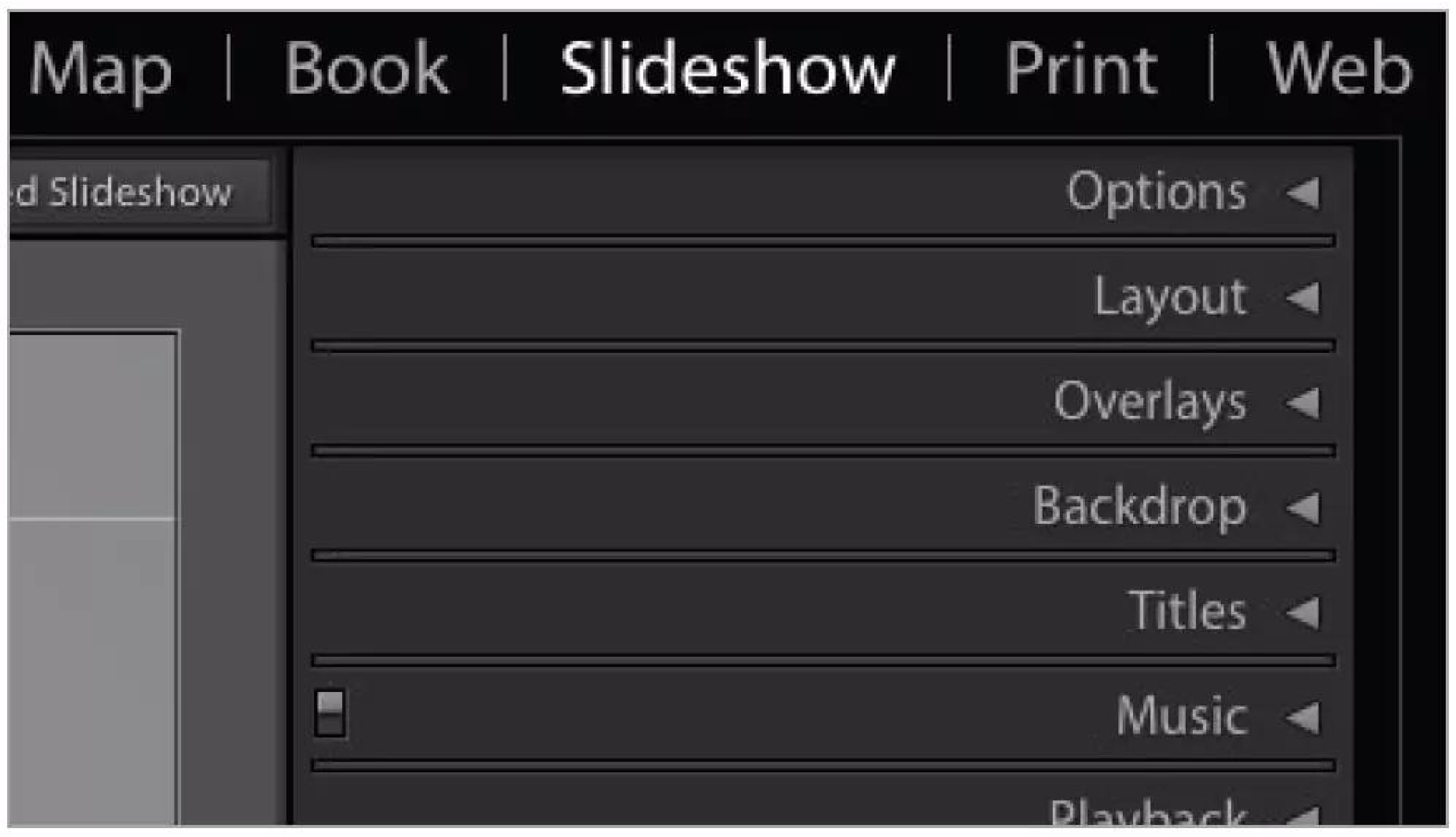
The Slideshow module is a powerful feature that allows you to create some interesting content and presentations. There's plenty of options available, from image manipulation, shadow casting, watermarking and backdrops, to inserting music and choosing preset templates.



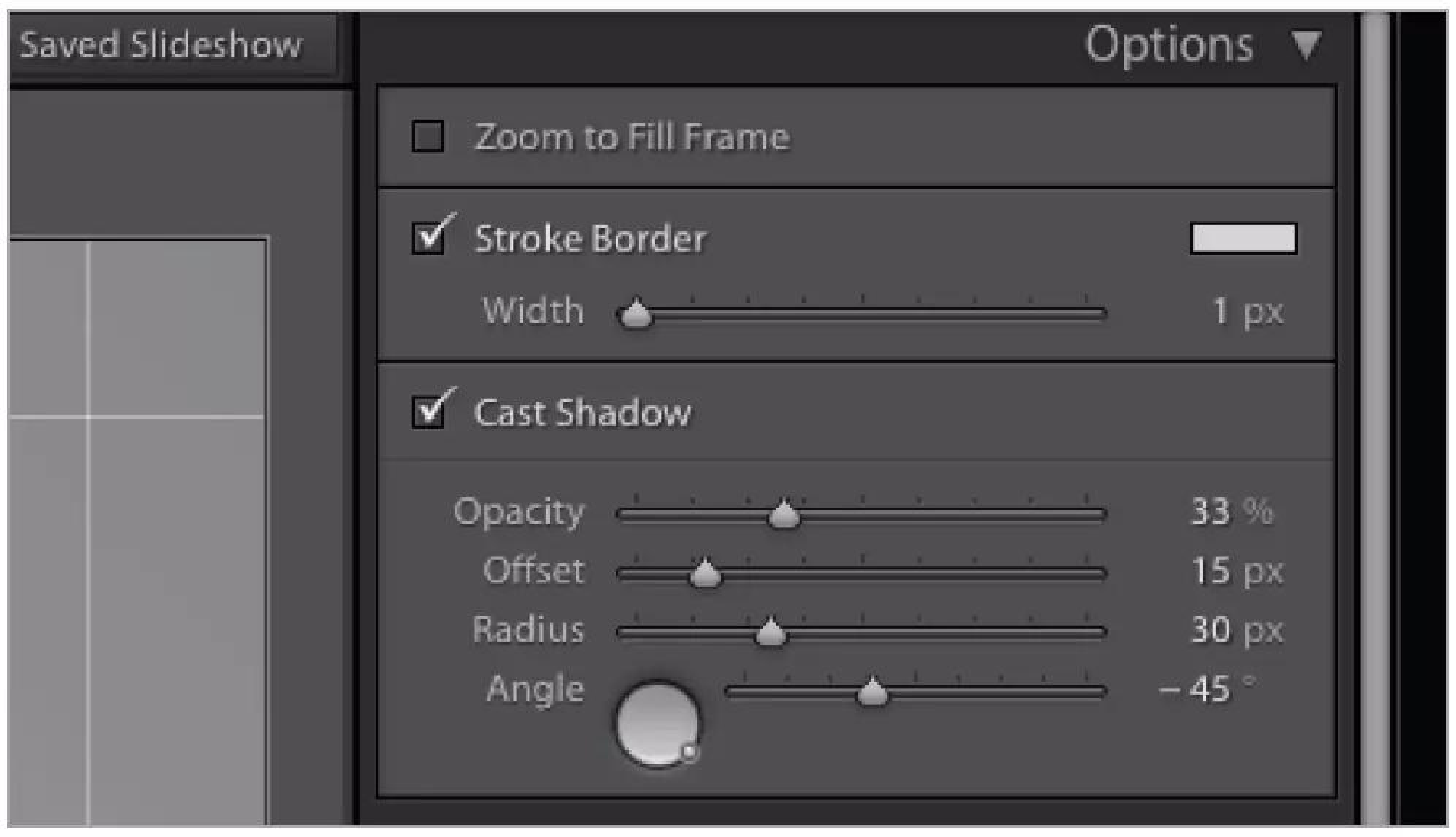
1 Begin the process by starting off in the Library module and take a moment to select the images you want to include in the slideshow. You can add Metadata information at this point if you want but it's not necessary. Then, take a moment to edit any of the images you want to have in the slideshow, as it saves time later.



2 The Slideshow module is located along the top menu bar, in between Book and Print. If this is the first time that you've clicked it, you can view a quick four step introduction tutorial to the various features in contains. If you missed the intro, you can click on Help > Slideshow Module Tips in order to start it again.

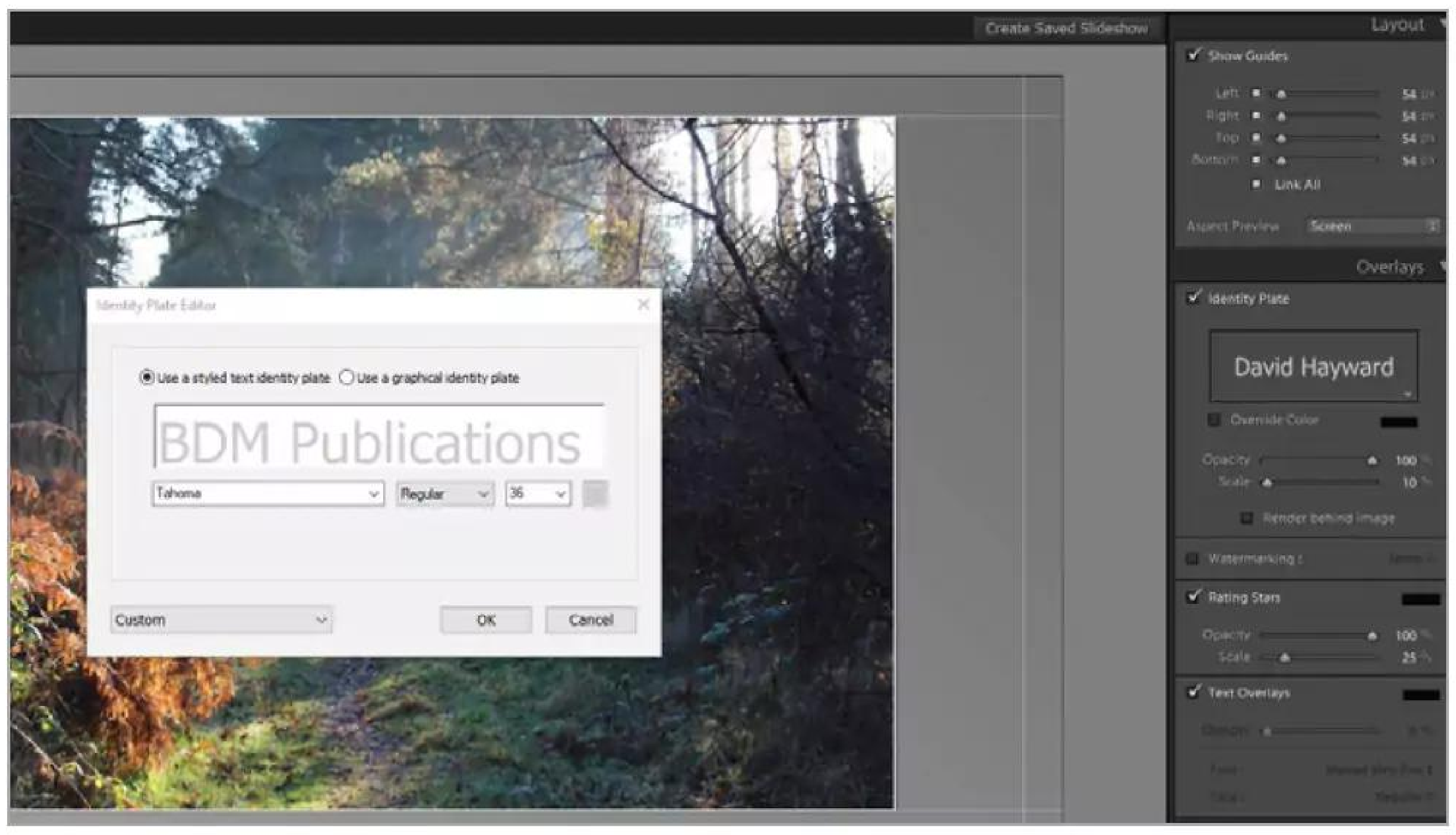


3 To the right-hand panel you can see the Slideshow Options. This extensive panel is where you spend most of the time when using the Slideshow module; it's where you can insert extras such as music, intro screen, ending screen and numerous other options. Take a few minutes to familiarise yourself with what's available.

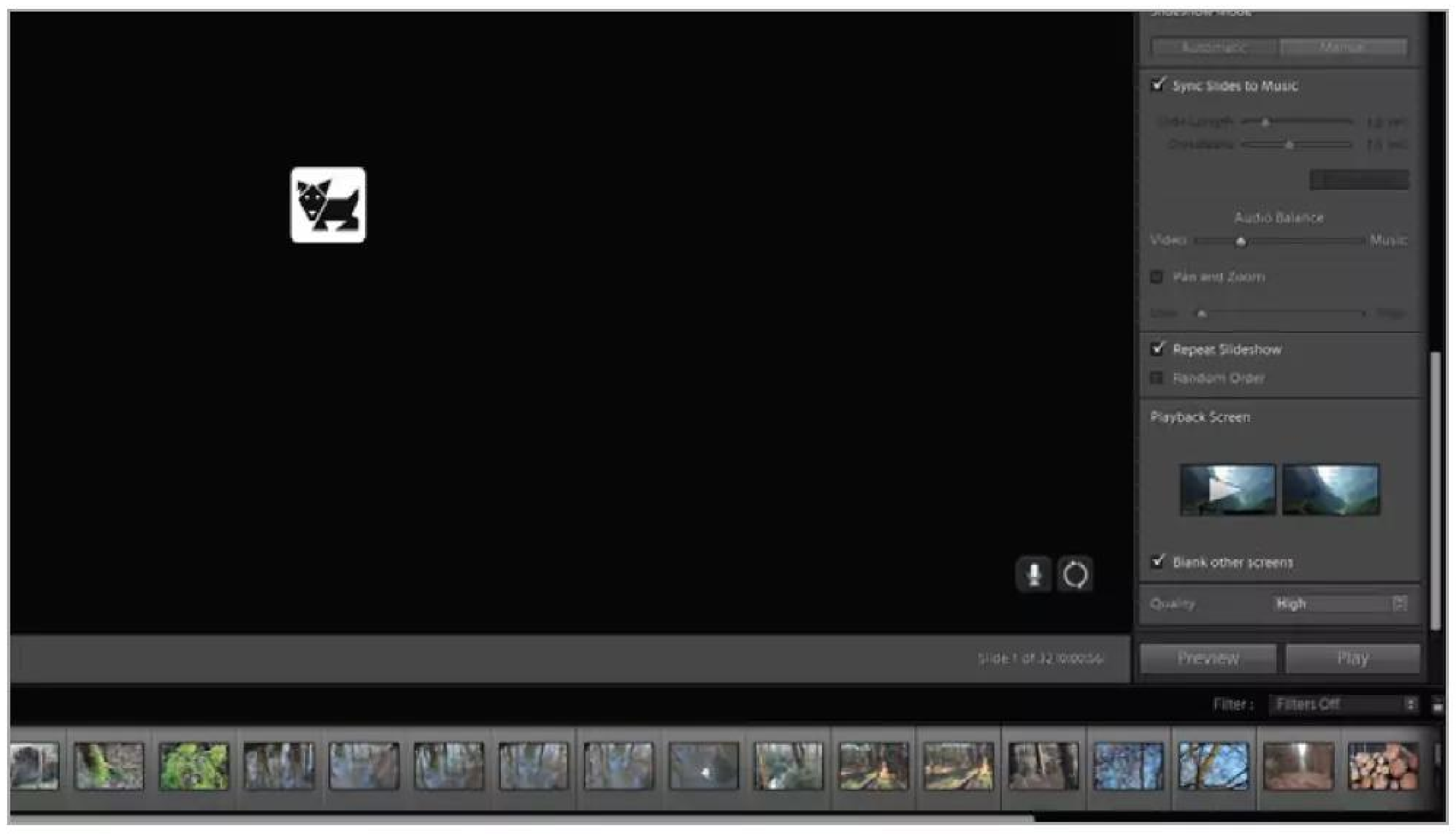


☐ Zoom to Fill Frame
☑ Stroke Border
Width 1 px
☑ Cast Shadow
Opacity 33 %
Offset 15 px
Radius 30 px
Angle – 45 °

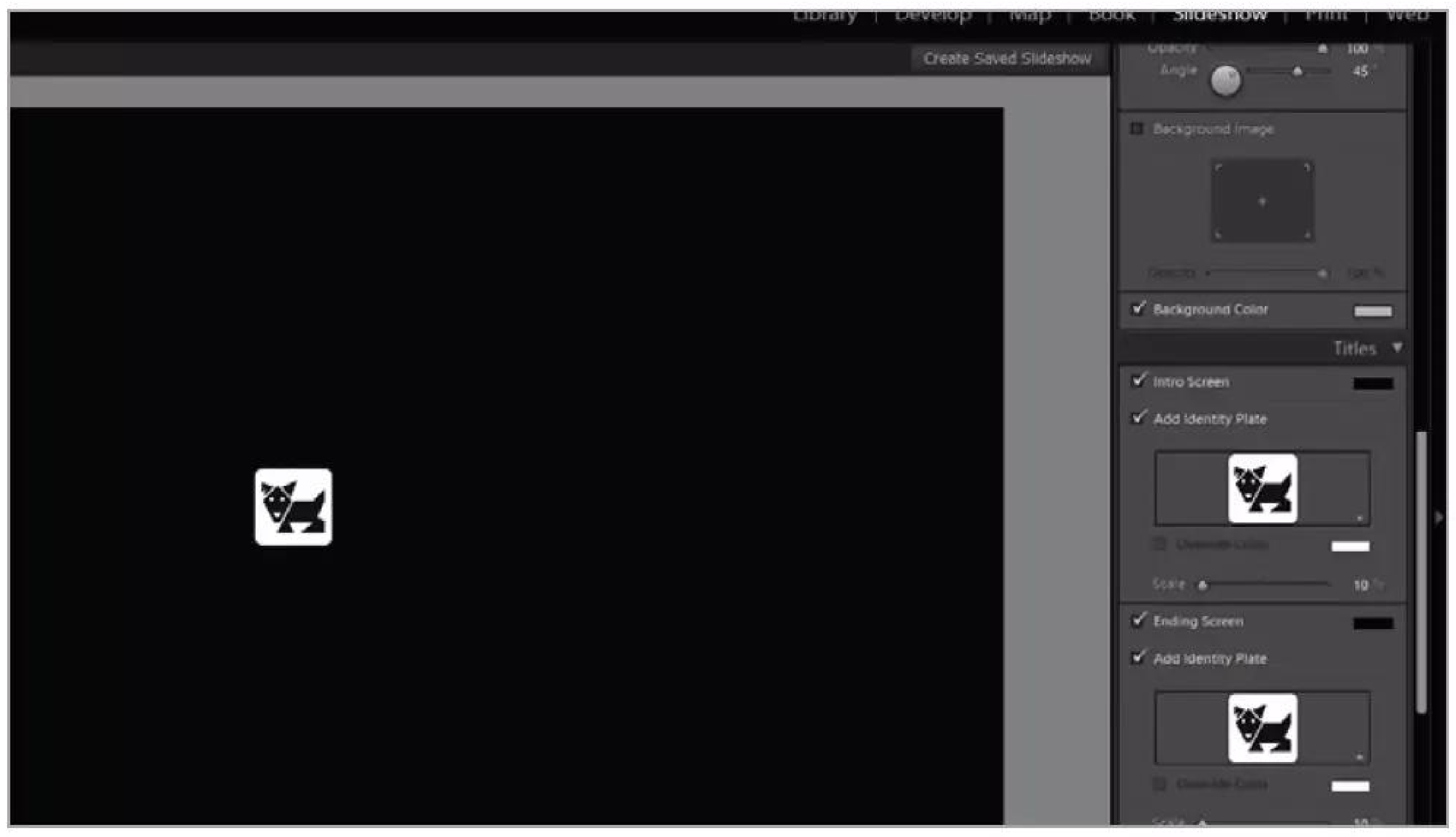
4 The options to the right depend greatly on what it is you want to achieve with your presentation. To begin with you can set a Fill Frame option to zoom images to completely fill the frame, regardless of whether the images in the slideshow would take up the entire screen, or not. Next there's the option to create a Stroke Border and then Cast Shadow.


Identity Plate Editor
Use a styled text identity plate
Use a graphical identity plate
BDM Publications
Tahoma
Regular
36
Custom
OK
Cancel
Layout
Show Guides
Overlays
Identity Plate
David Hayward
Rating Stars
Text Overlays

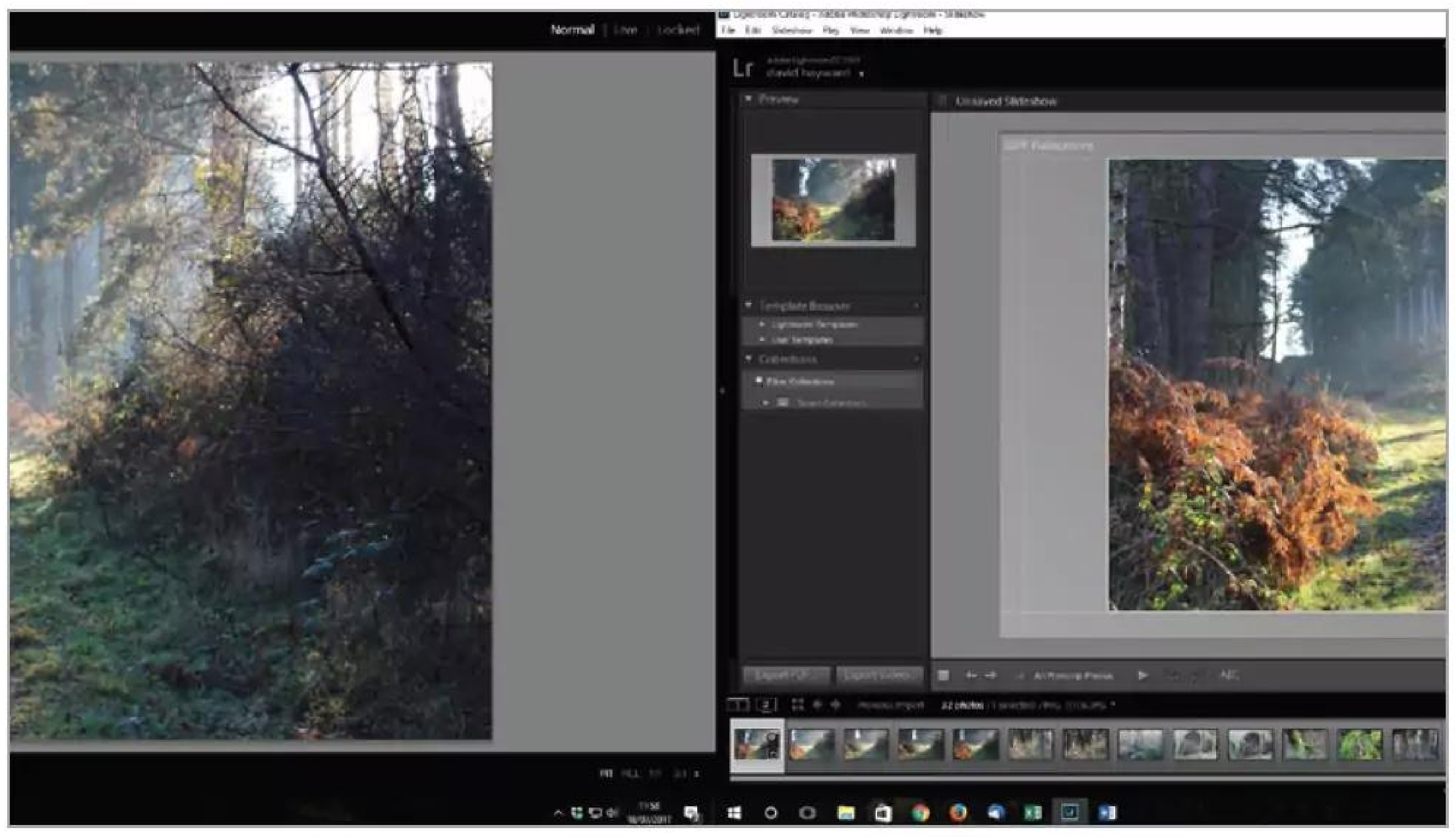
5 Further down the options, you can specify the layout and guidelines on the screen as well as the aspect ratio of the monitor or screen you want to present the slideshow on. The Overlays option enables you to enter an Identity Plate that is present on each slide, which can be edited to represent text, or even a graphic.


Sync Slides to Music
Audio Balance
Pan and Zoom
Repeat Slideshow
Random Order
Playback Screen
Blank other screens
Quality
High
Preview
Play

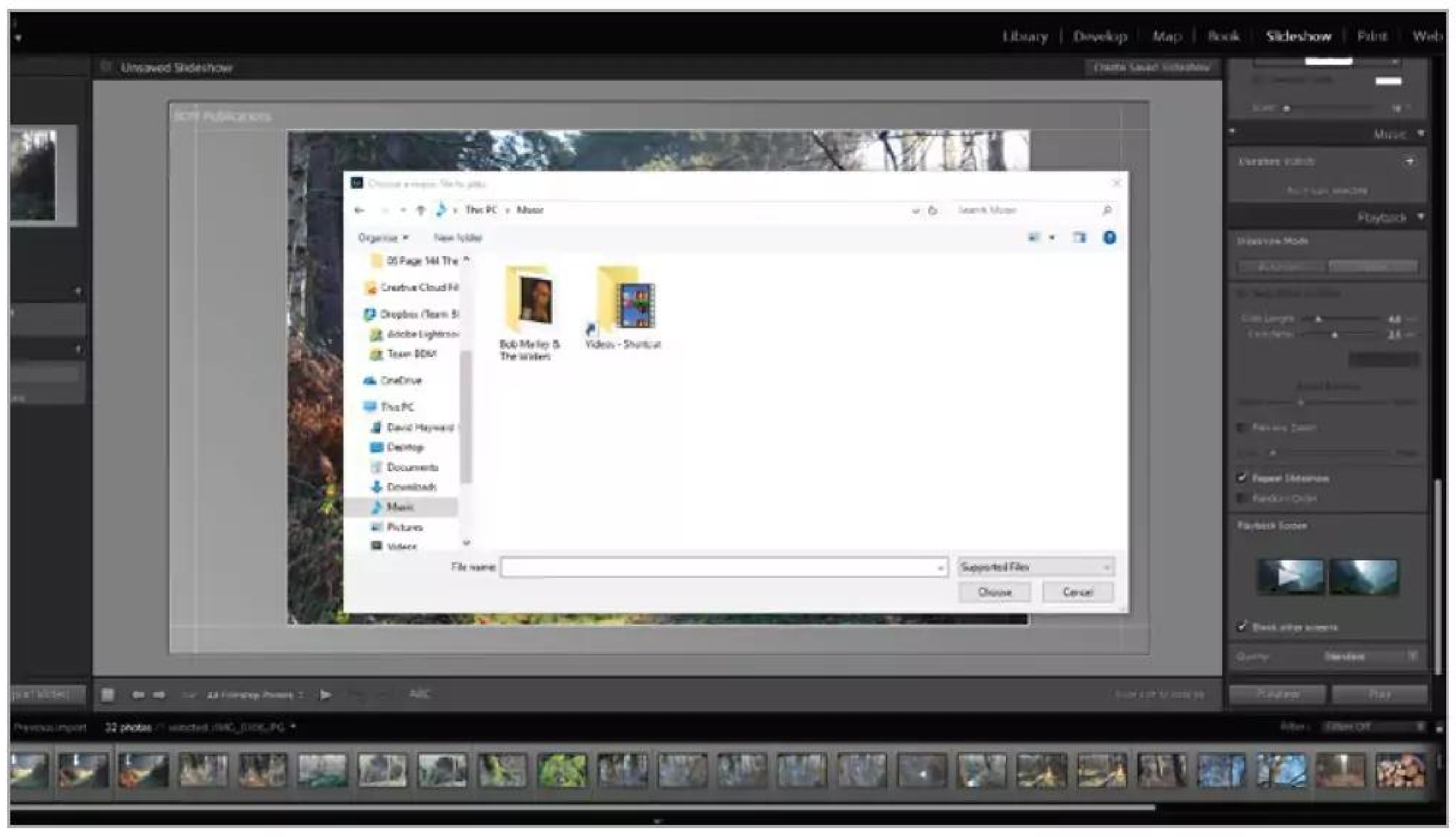
8 Last in the Slideshow options pane are the Preview and Play buttons. The Preview button will run through the slideshow, including the music and any graphical additions and intro panes you've added, within the main Lightroom interface. Whereas Play will run through the slides in full screen, as when you play back for real.


Create Saved Slideshow
Background Image
Background Color
Titles
Intro Screen
Add Identity Plate
Ending Screen
Add Identity Plate

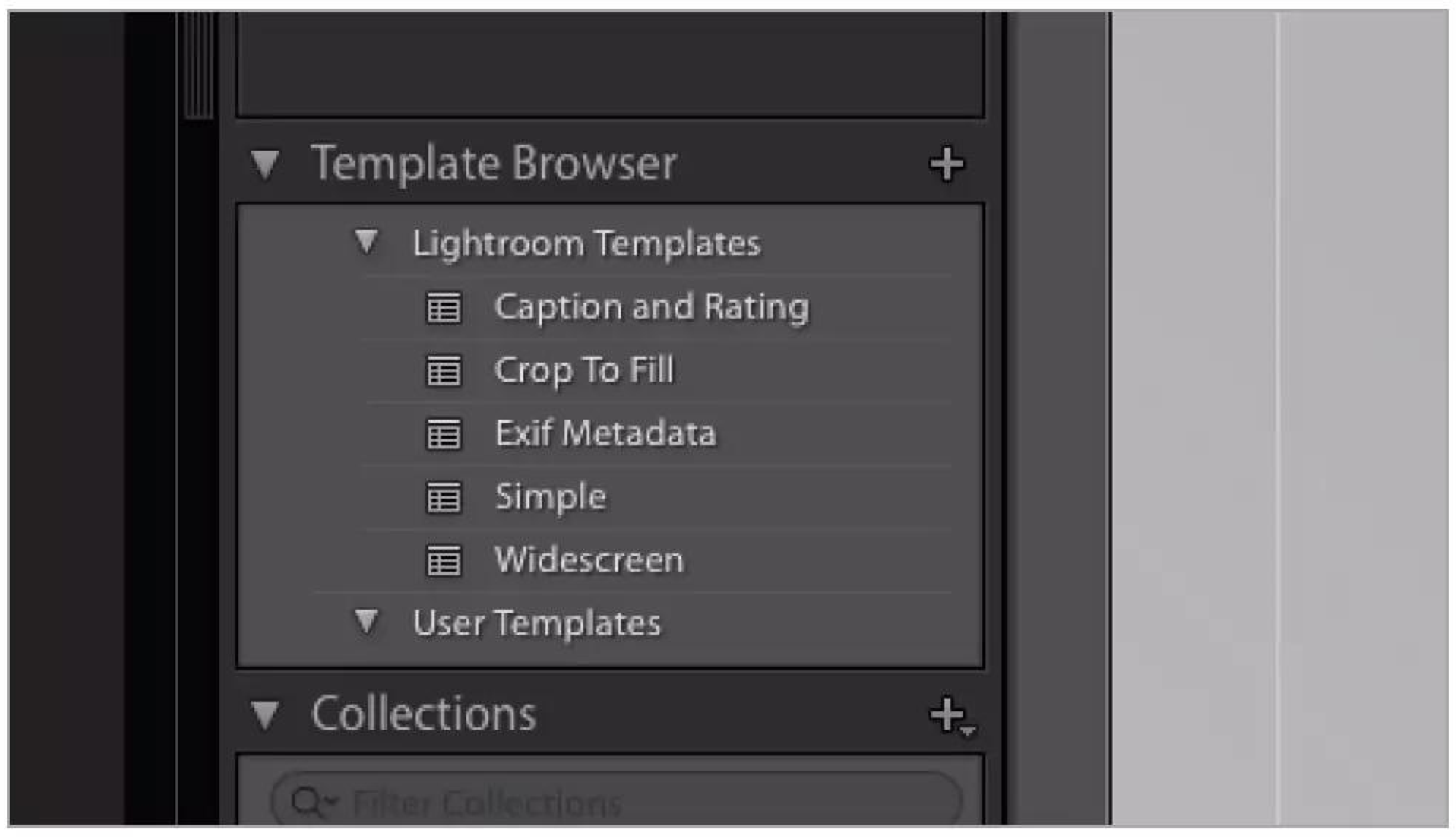
6 You can specify a backdrop for the slides or choose an image to use, along with the ability to set its opacity or use a custom colour. Under the Titles section you're able to set an intro and ending screen, and as with the Identity Plate, you can specify whether you want to use text or graphics, such as a company logo.



9 To the bottom left of the Lightroom interface, just under the Preview and Template Browser panes, you can see a set of monitor icons. Those of you using multiple monitor setups are able to define which screen will be used for playback and preview and which will contain the Lightroom interface to work on.


Library
Develop
Map
Book
Slideshow
Print
Web
Unsaved Slideshow
Music
Playback

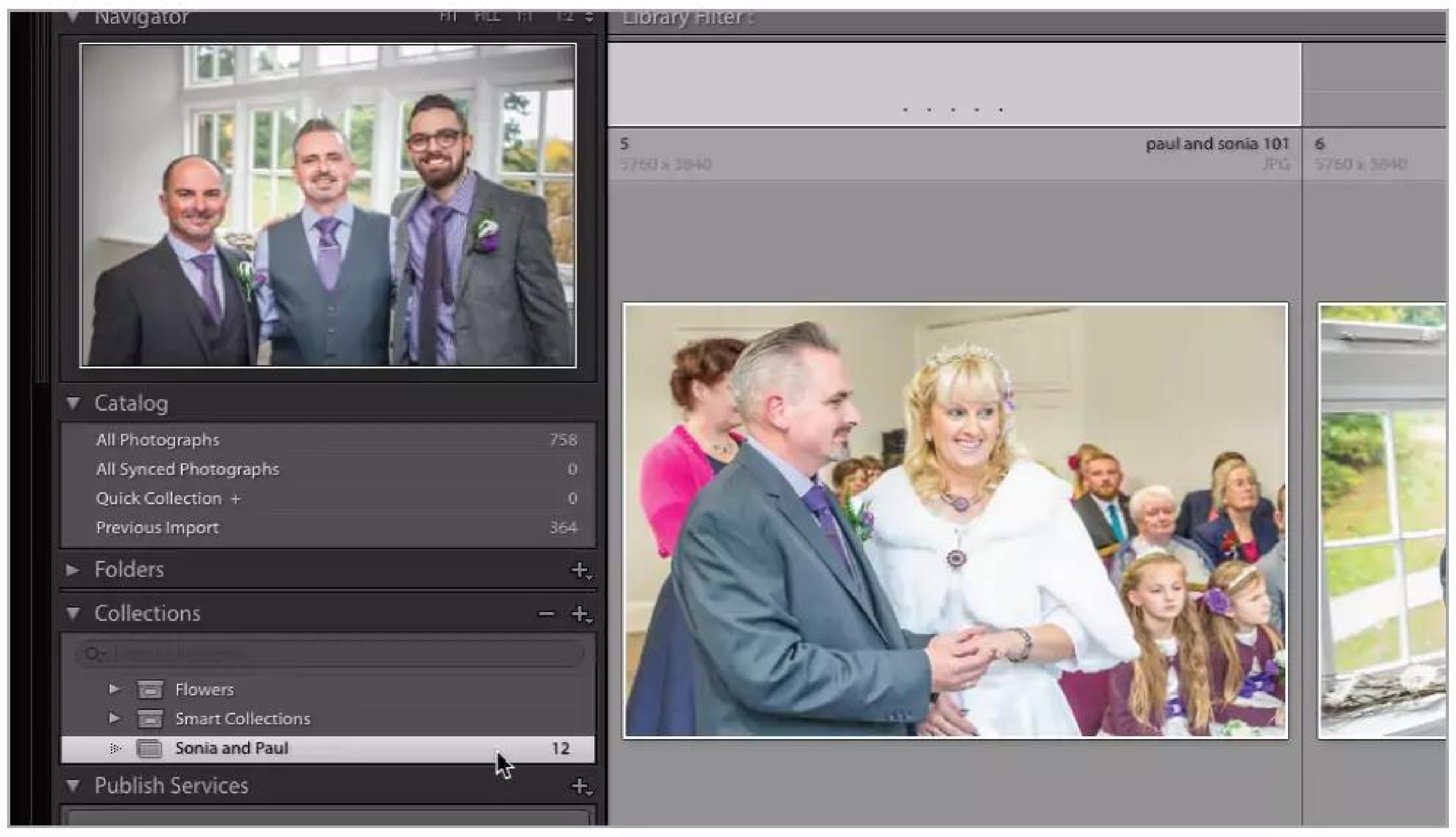
7 The Music section speaks for itself. Simply click the Plus icon to choose the location of the music you want to have playing throughout the slideshow. Beneath the Music option you have the Playback options. Here you can detail syncing of the music to the slideshows, any pan and zoom features and quality of the presentation.


Template Browser
Lightroom Templates
Caption and Rating
Crop To Fill
Exif Metadata
Simple
Widescreen
User Templates
Collections
Filter Collections

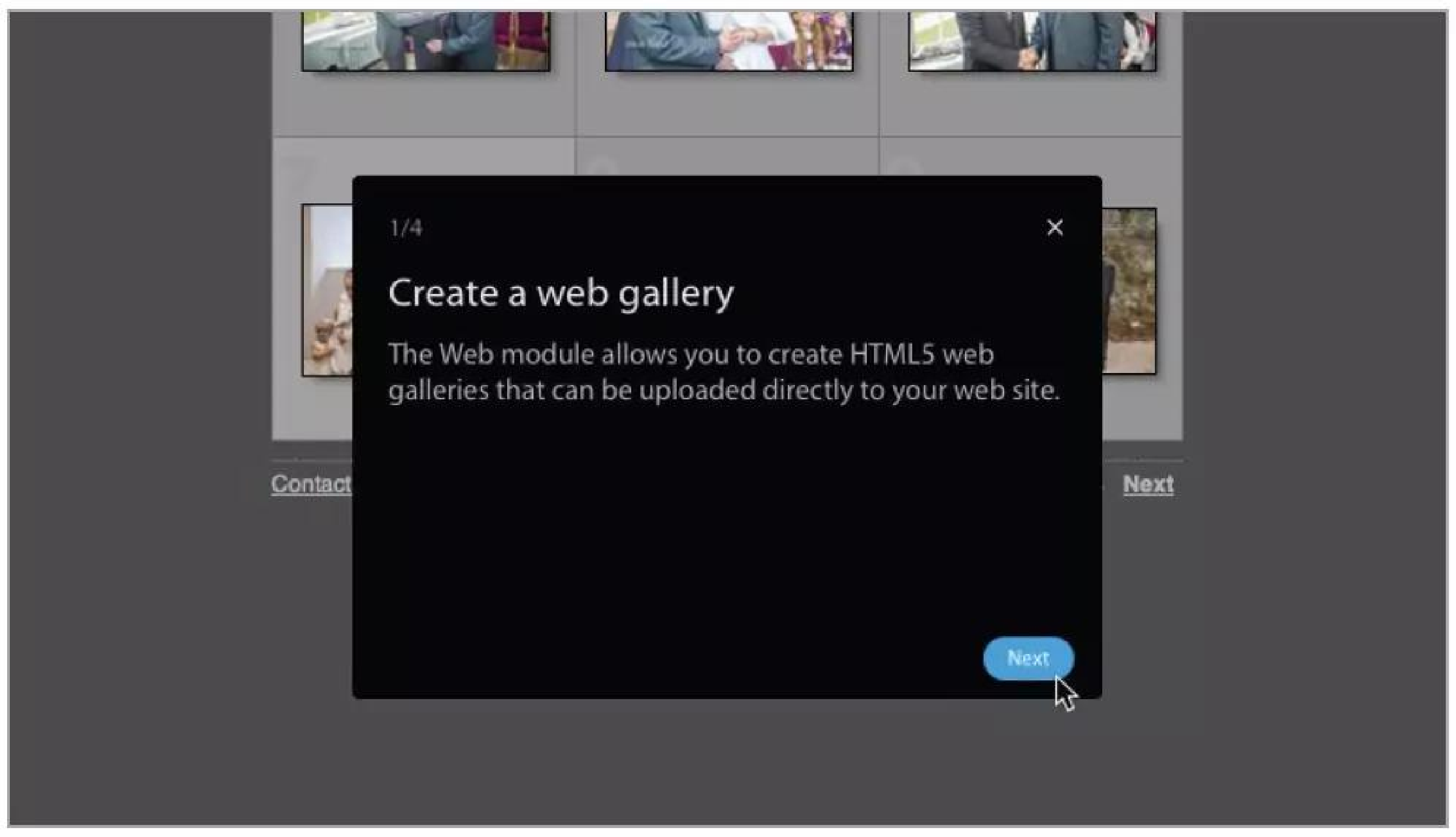
10 Finally, the Template Browser, located on the pane to the left of the main UI, contains a number of predefined templates for you to use in the slideshow, along with any user created templates. Just click the arrow to the left of each to expand the selection and mouse-over each to see the result in the Preview window above.

The Web Module

Preparing images ready for upload to a website used to be a long and often hit and miss process. Finding the right balance between quality and page loading times was something most designers hated with a passion. Thankfully, the process is significantly easier these days.


Navigator
Library Filter :
Catalog
All Photographs
All Synced Photographs
Quick Collection +
Previous Import
Folders
Collections
Flowers
Smart Collections
Sonia and Paul
12
Publish Services
paul and sonia 101

1 Just as we've mentioned before, make sure you take the time to prepare your images prior to clicking on the Web module. Select the ones you want to have as a web page, edit them if necessary to ensure they are looking their best or any unwanted aspects have been removed or obscured and if they're a part of a wider library, save them as a collection.



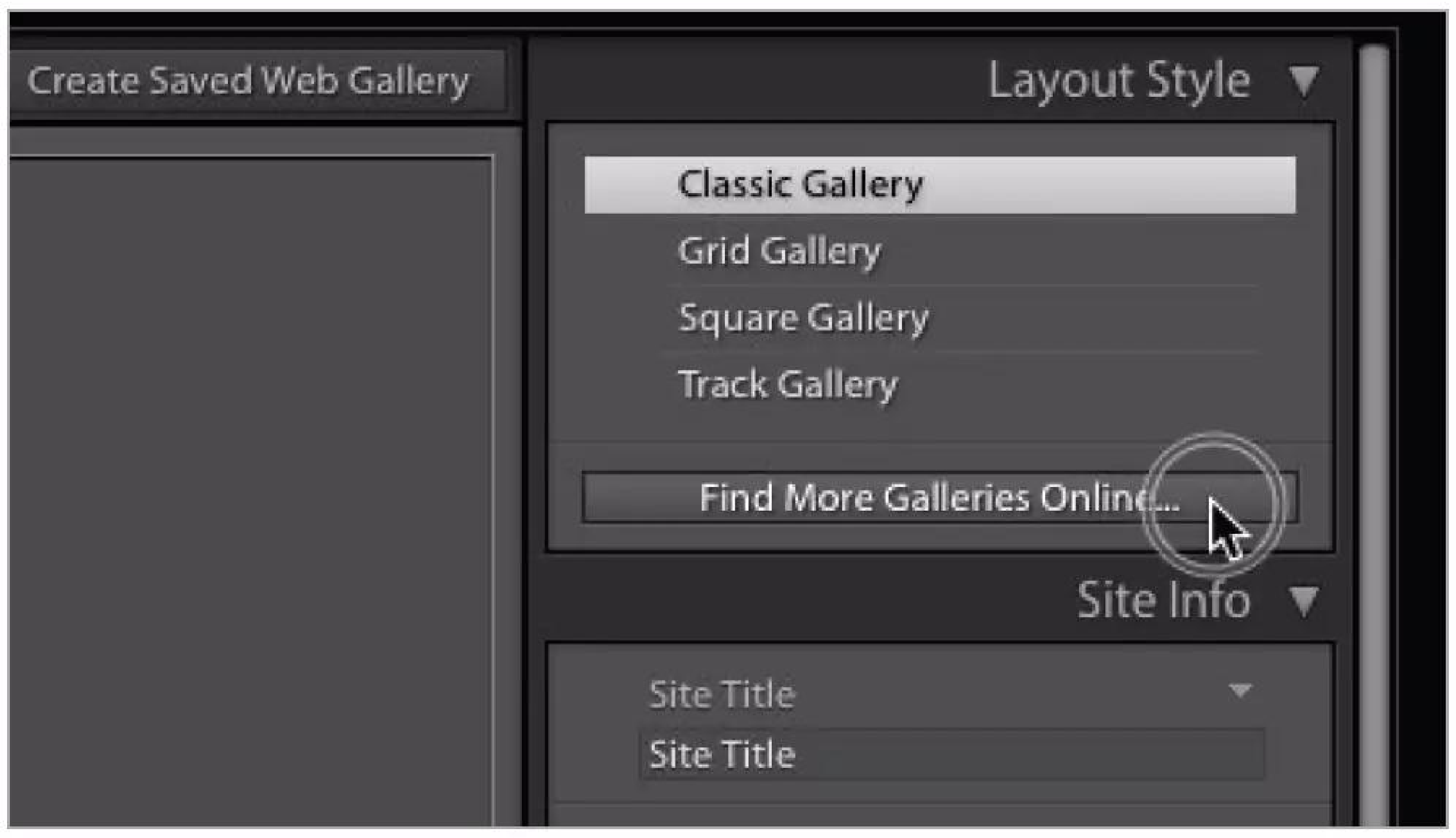
1/4

Create a web gallery

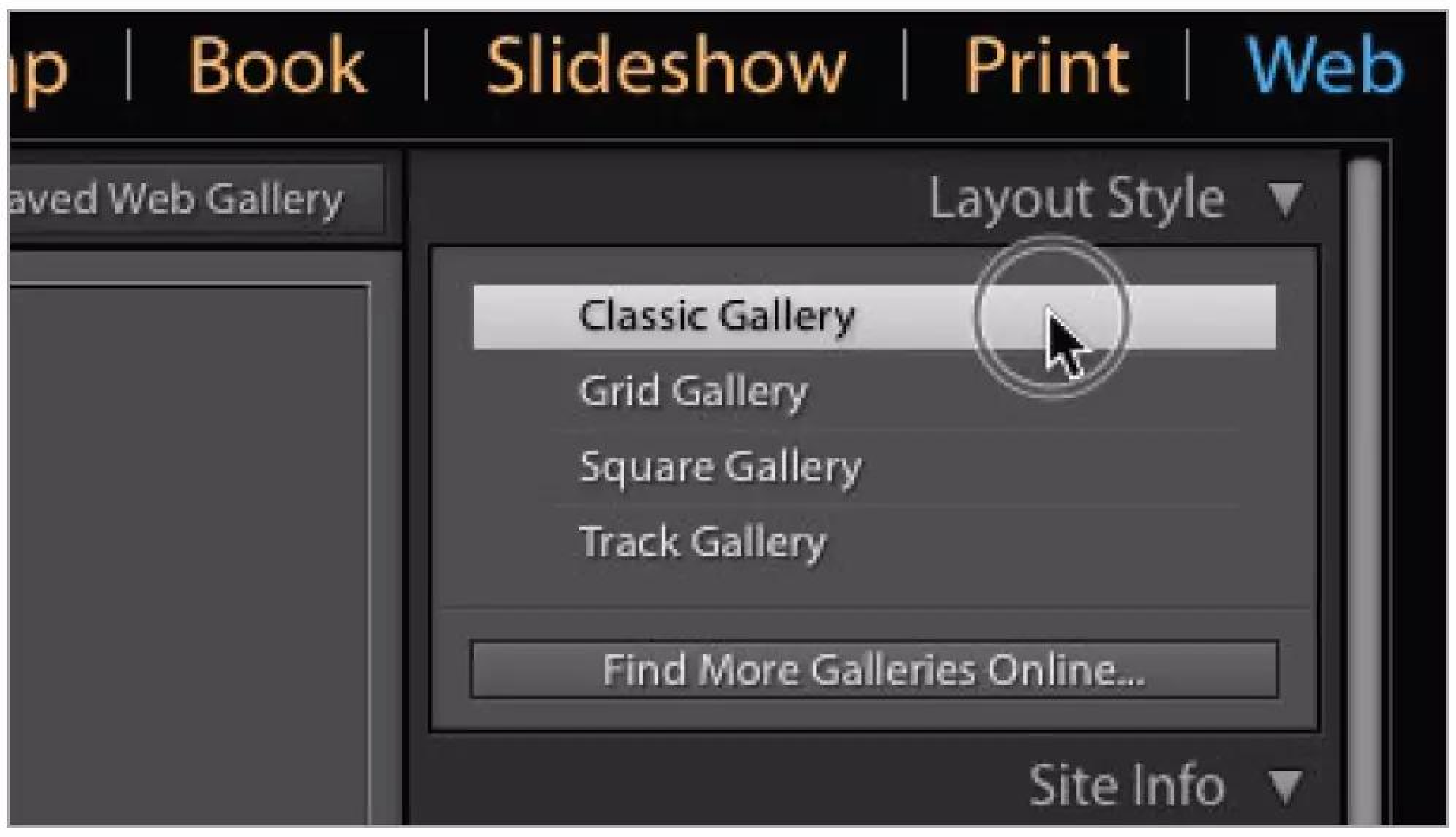
The Web module allows you to create HTML5 web galleries that can be uploaded directly to your web site.

Contact
Next
Next

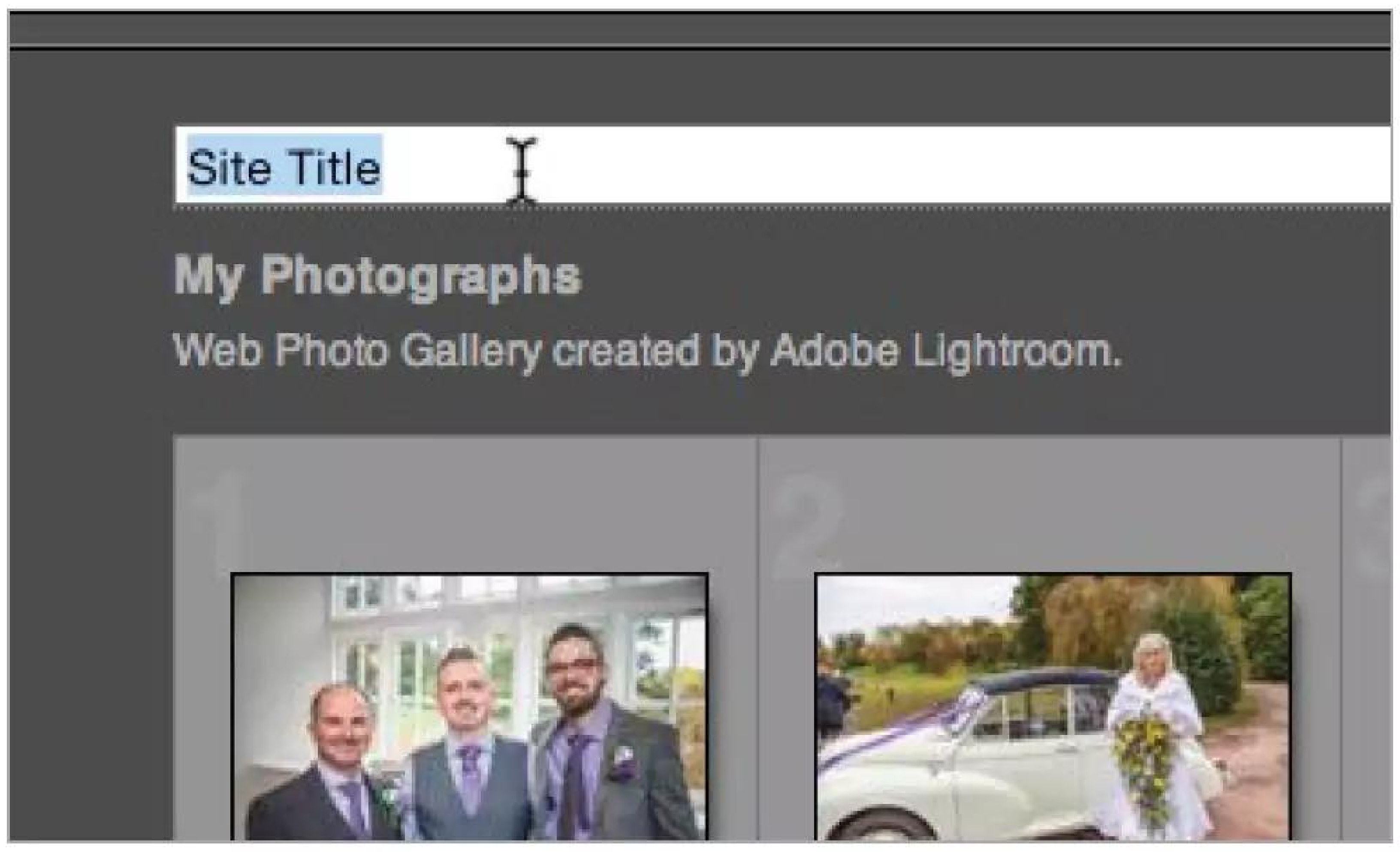
2 When you have the images ready, click on the Web module located in the top menu at the very end of the available modules. The first list will display a series of tips, as with the other modules we've looked at. Take a moment to browse through the tips; if they're not appearing, click Help > Web Module Tips.


Create Saved Web Gallery
Layout Style
Classic Gallery
Grid Gallery
Square Gallery
Track Gallery
Find More Galleries Online...
Site Info
Site Title
Site Title

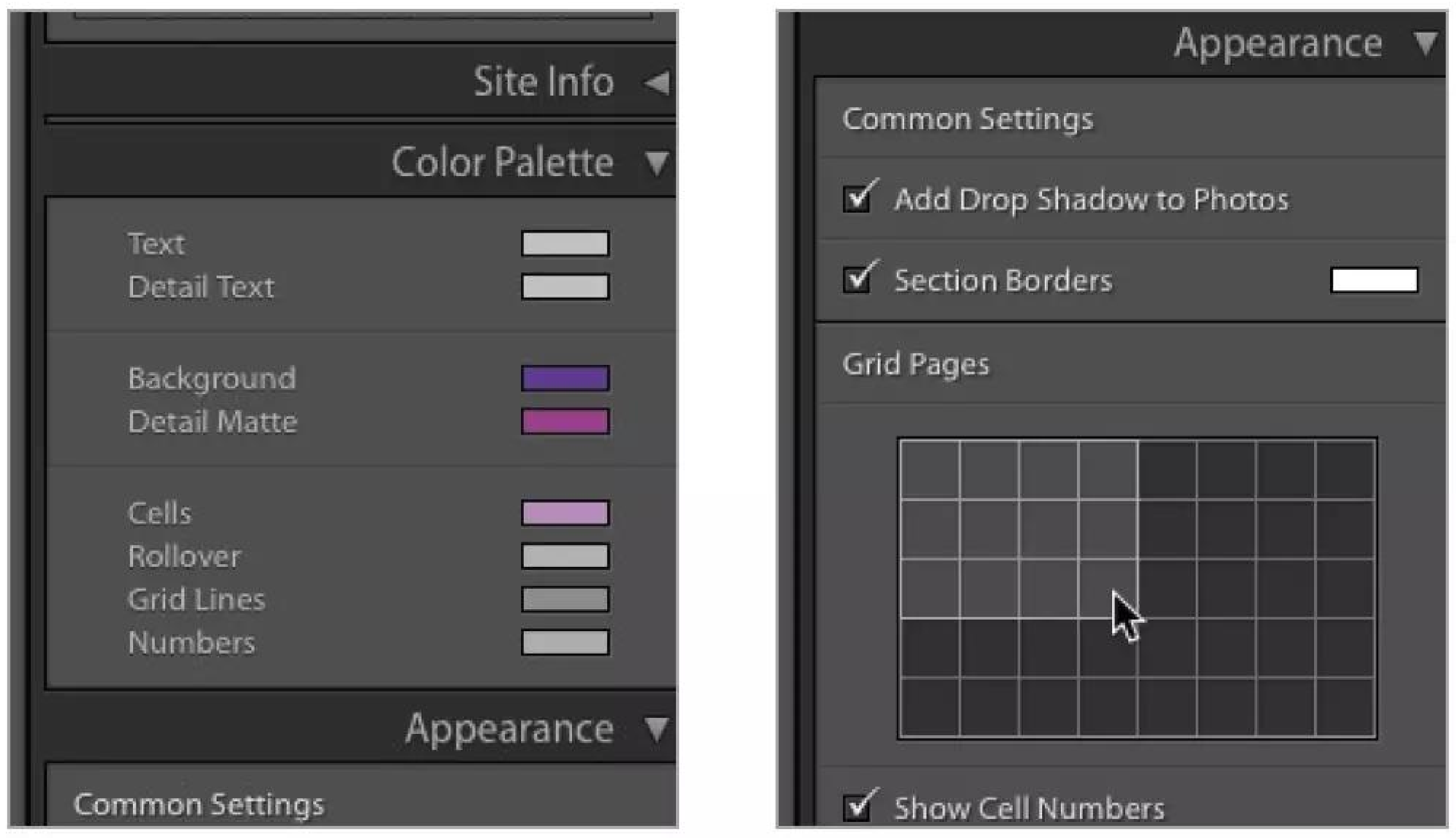
3 If you look over at the right-hand side pane, this is where you can find most of the common options to define the style and presentation of the images for the web gallery you are creating. There's plenty in here to get to grips with; we run through them in the coming steps. For now, just have a browse at what's available.


p
Book
Slideshow
Print
Web
aved Web Gallery
Layout Style
Classic Gallery
Grid Gallery
Square Gallery
Track Gallery
Find More Galleries Online...
Site Info

4 The first option available to you is the Layout Style. This is where you can specify the type of layout you want to use, from a basic grid view to something a little more complex. It all depends on which looks best with the images you've selected, and what your end goal is. Below that is the Site Info for you to fill in.


Site Title
My Photographs
Web Photo Gallery created by Adobe Lightroom.
1
2

5 You can use the Site Info to fill in the relevant details of the site, which automatically fills in the title text boxes on the main Web Gallery centre pane. However, you can also click the text placements in the centre pane and enter the details directly there.


Site Info
Color Palette
Text
Detail Text
Background
Detail Matte
Cells
Rollover
Grid Lines
Numbers
Appearance
Common Settings
Appearance
Common Settings
Add Drop Shadow to Photos
Section Borders
Grid Pages
Show Cell Numbers

6 Below the Site Info section, you can define the Colour Palette and Appearance of the web gallery. You can change the various colours of the sections in the web gallery, and even add drop shadows. The Grid Pages section allows you to change the number of images displayed within the web gallery grid.

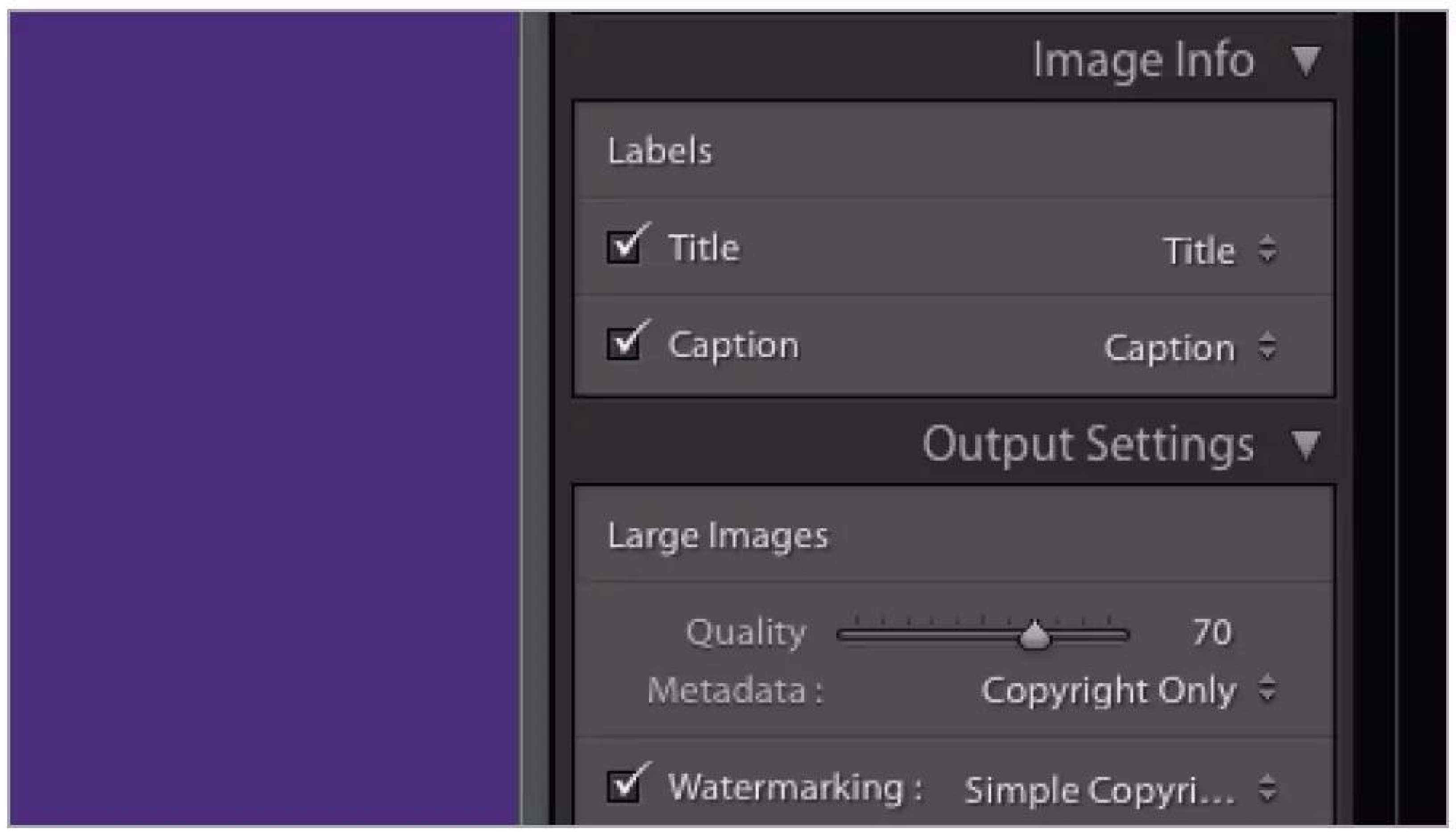
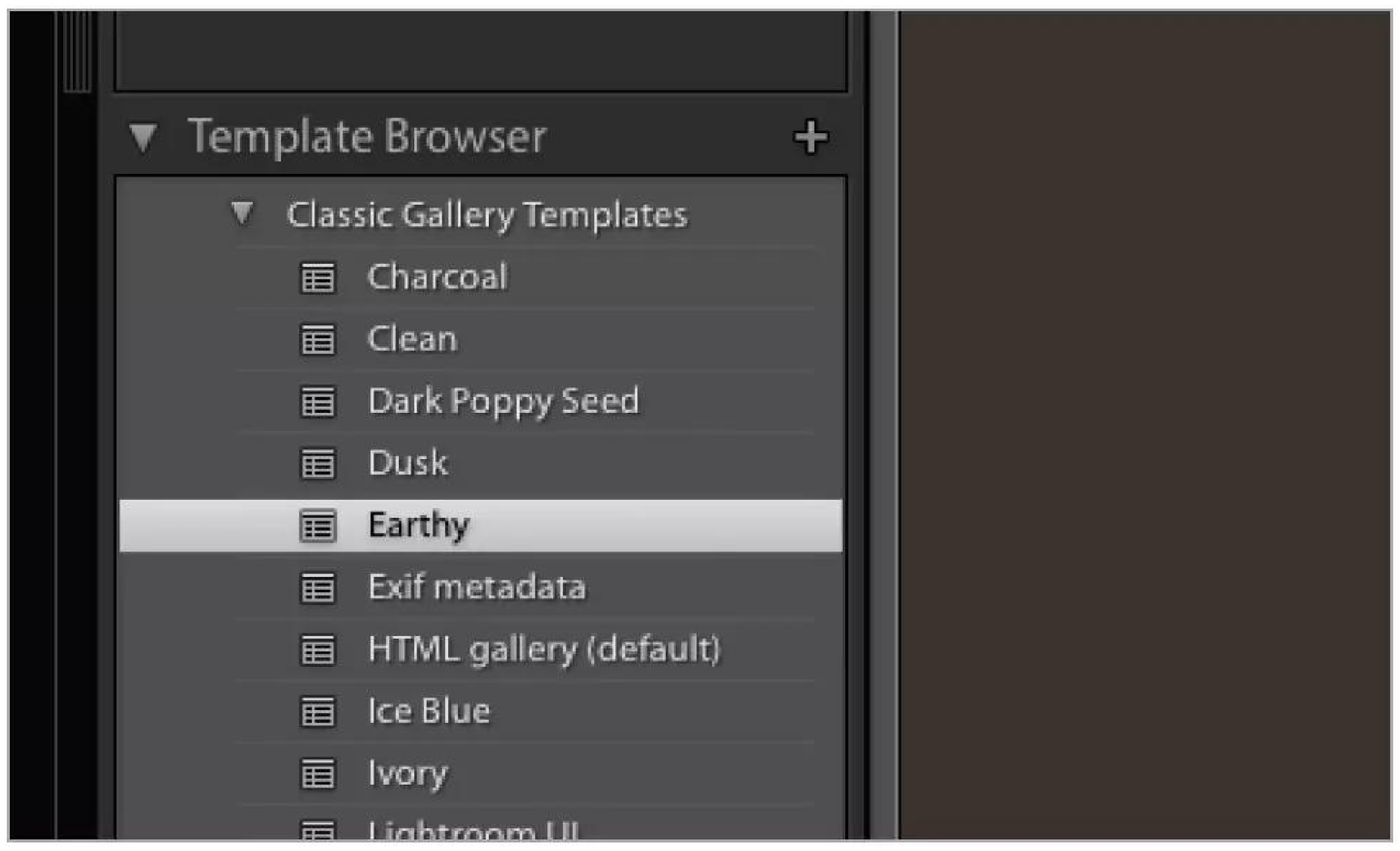


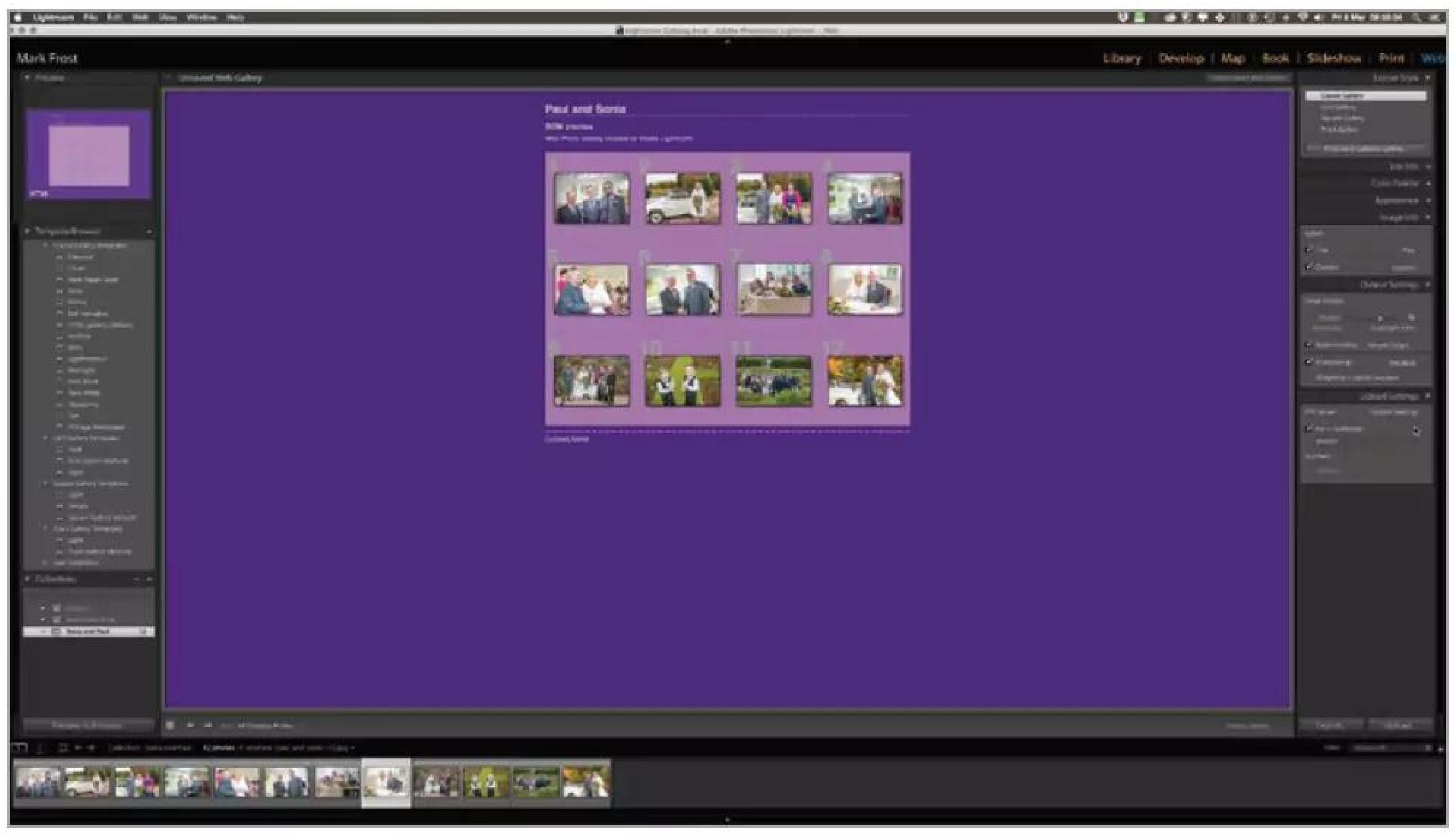
Image Info
Labels
Title
Caption
Output Settings
Large Images
Quality
Metadata :
Watermarking :

☑ Title Title
☑ Caption Caption
Quality 70
Metadata : Copyright Only
☑ Watermarking : Simple Copyri…

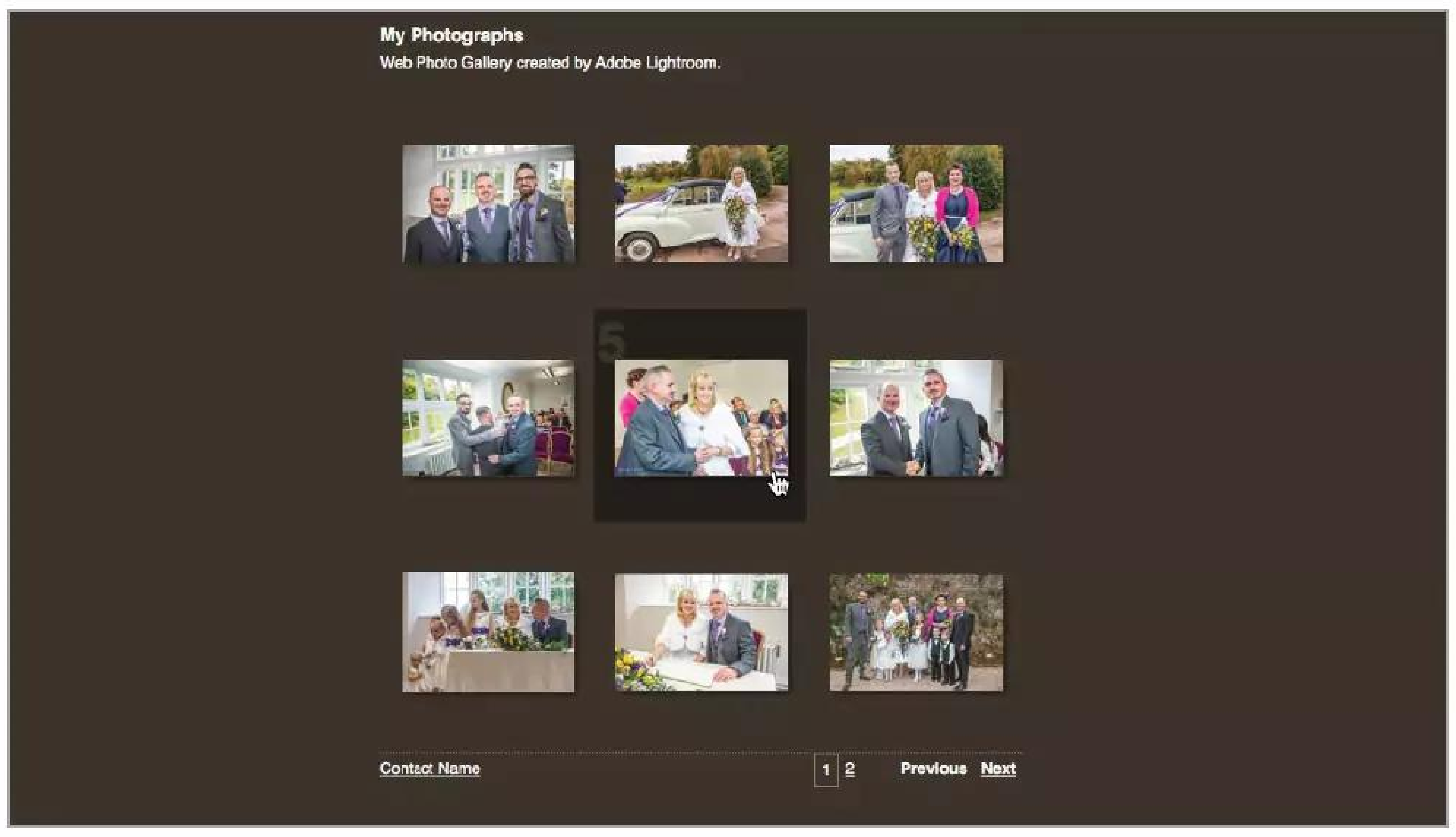
7 The last few sections provide image information such as a title and captions, the quality of the image as it will be viewed in a browser along with any metadata included. The remaining section allows you to enter details for the web server that the gallery will be uploaded to, including any subfolders for the images.


Template Browser
Classic Gallery Templates
Charcoal
Clean
Dark Poppy Seed
Dusk
Earthy
Exif metadata
HTML gallery (default)
Ice Blue
Ivory
Lightroom UI

8 On the left hand side of the Lightroom interface you will be able to see a number of options in the form of available templates. The Template Browser contains a wealth of predefined templates that can be quickly applied to an existing web gallery.



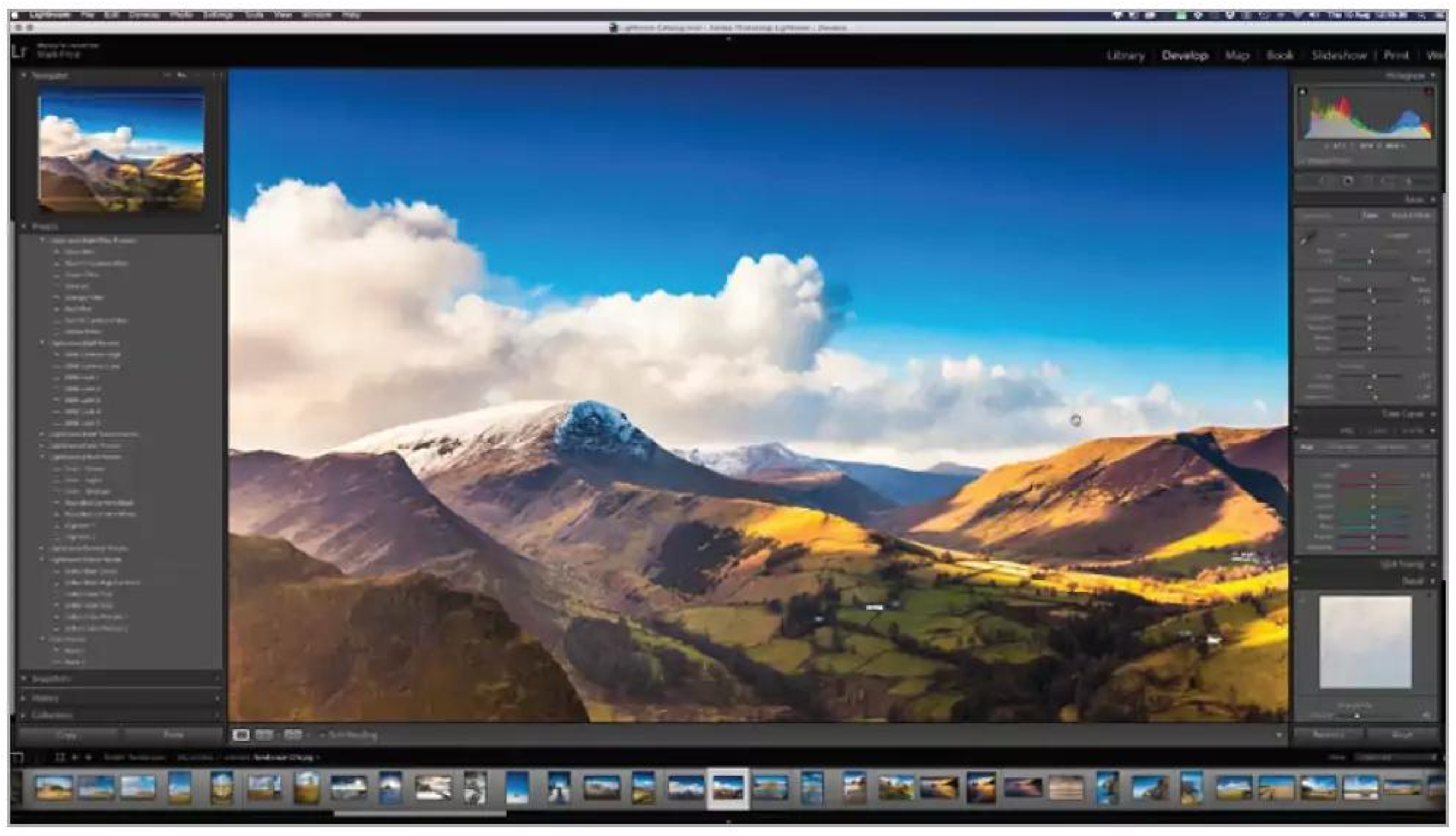
9 The Preview pane displays a version of your current web design and it will help you decide how the web gallery will look as you hover over each of the templates on offer. The default preview image displays the basic layout and not the additional enhancements you've made or added titles and other text.


My Photographs
Web Photo Gallery created by Adobe Lightroom.
Contact Name
1
2
Previous
Next

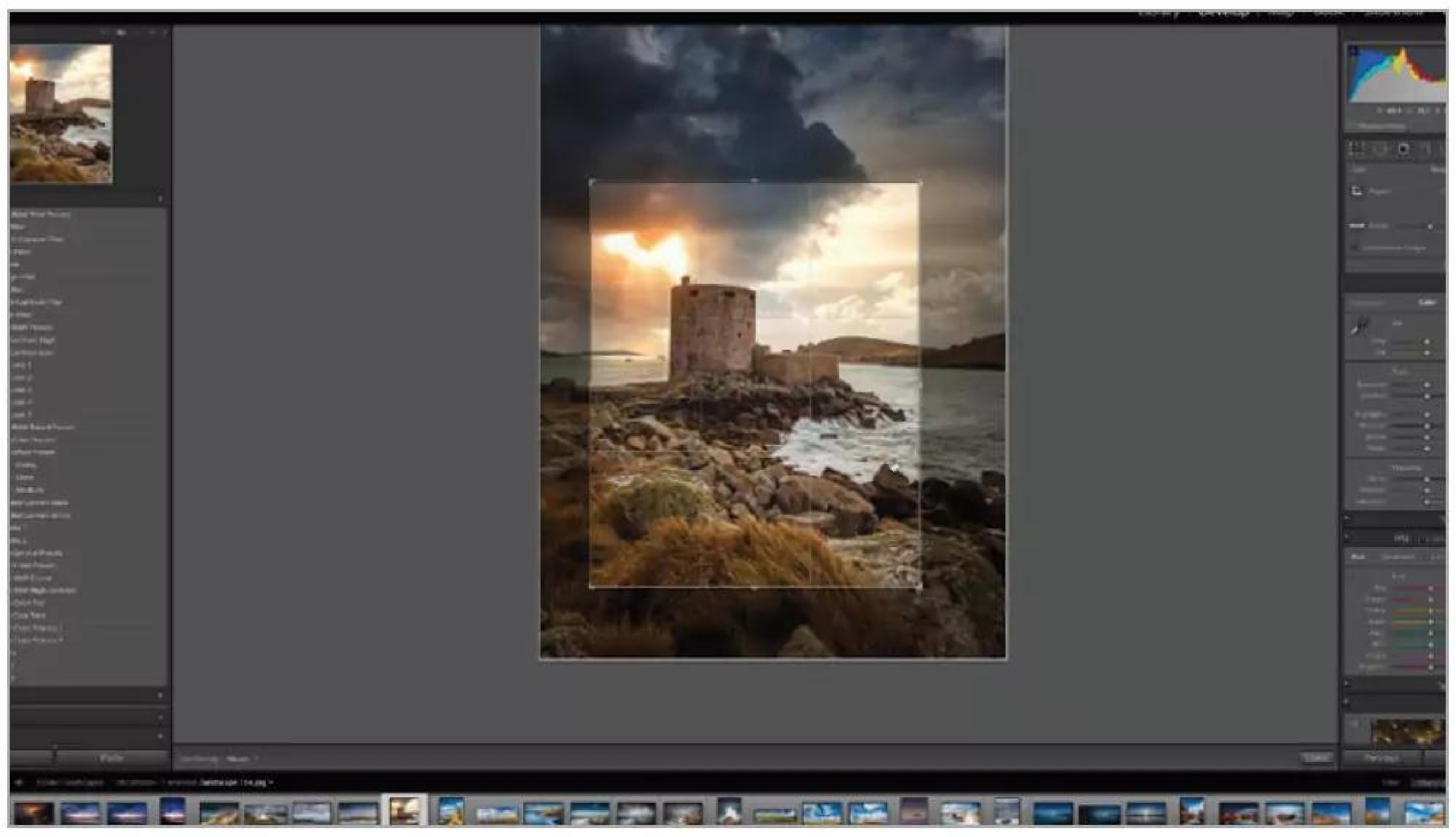
10 Finally, in order to be able to test the web gallery in a browser, click the Preview in Browser button at the bottom of the Template pane. Lightroom will prepare the gallery and open it in the system's default browser. If you want to display the gallery in another browser, you need to change the system default to another manufacturer's browser.

Preparing Your Images

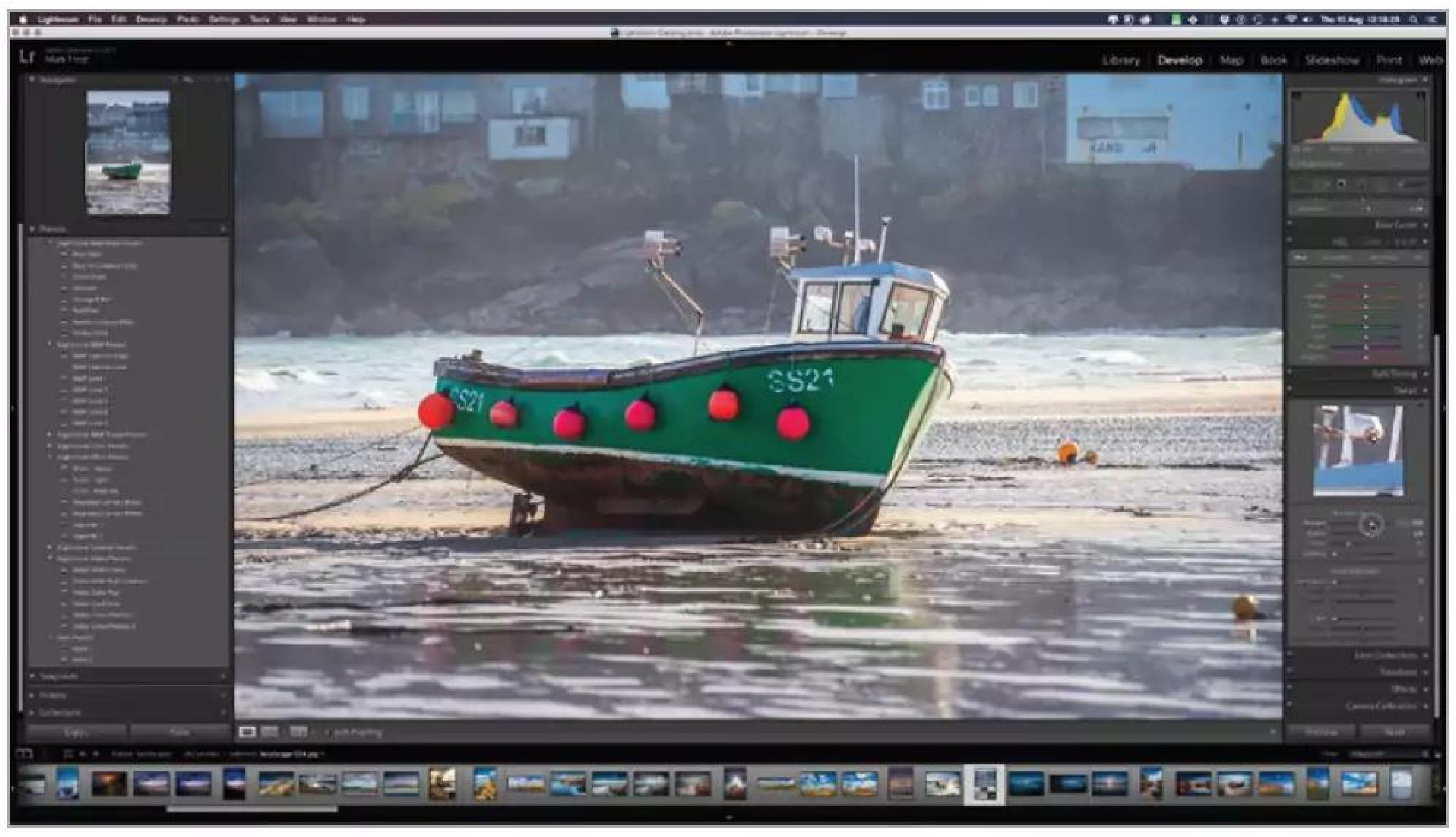
Before you upload any images to social media, as a web gallery or for book or slideshow presentations, it's best practise to make sure they're prepared prior to activating a module. We've mentioned this within each module but let's look at some tips to help you prepare your images.



1 Take each image you have chosen to share on social media and enter the Develop module. Now you can examine each one and see where they can be touched up, or have the colour, contrast and exposure settings altered to improve them. Remember, Lightroom is non-destructive, so the original images won't be altered.

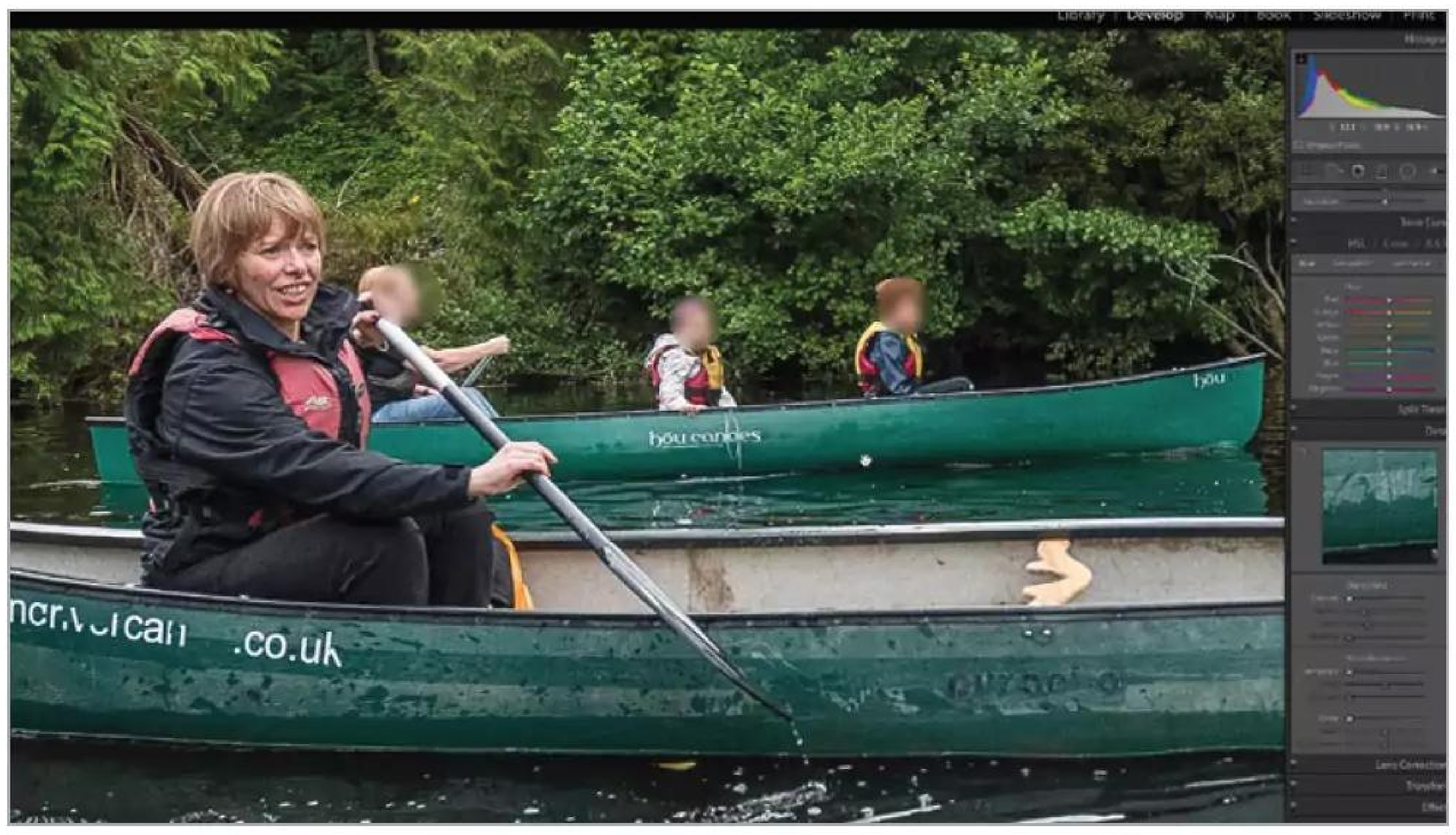


2 Consider cropping unnecessary clutter from an image prior to it being used online or in a presentation. Whilst the entire image may look great, it's often best to fit the relevant areas to the page rather than asking the audience to look to a certain section.

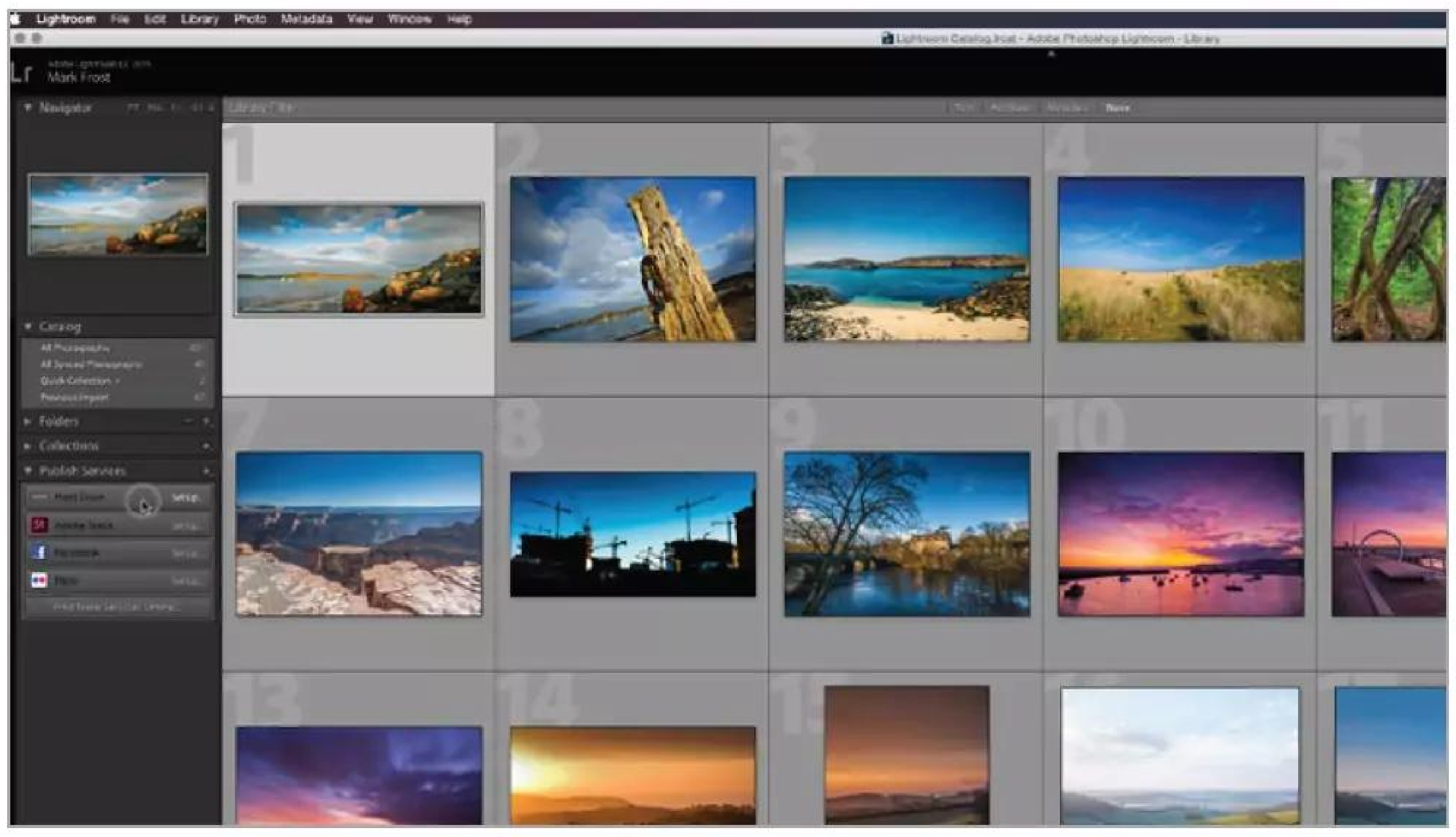


3 Don't forget to use the Sharpening tool on your photos. This can help to focus on certain areas of an image that are key to the viewer and will enhance and improve them. There's a lot you can do with simple improvements, and the end result will look better when uploaded to the web or used as an image for a book cover or business presentation.

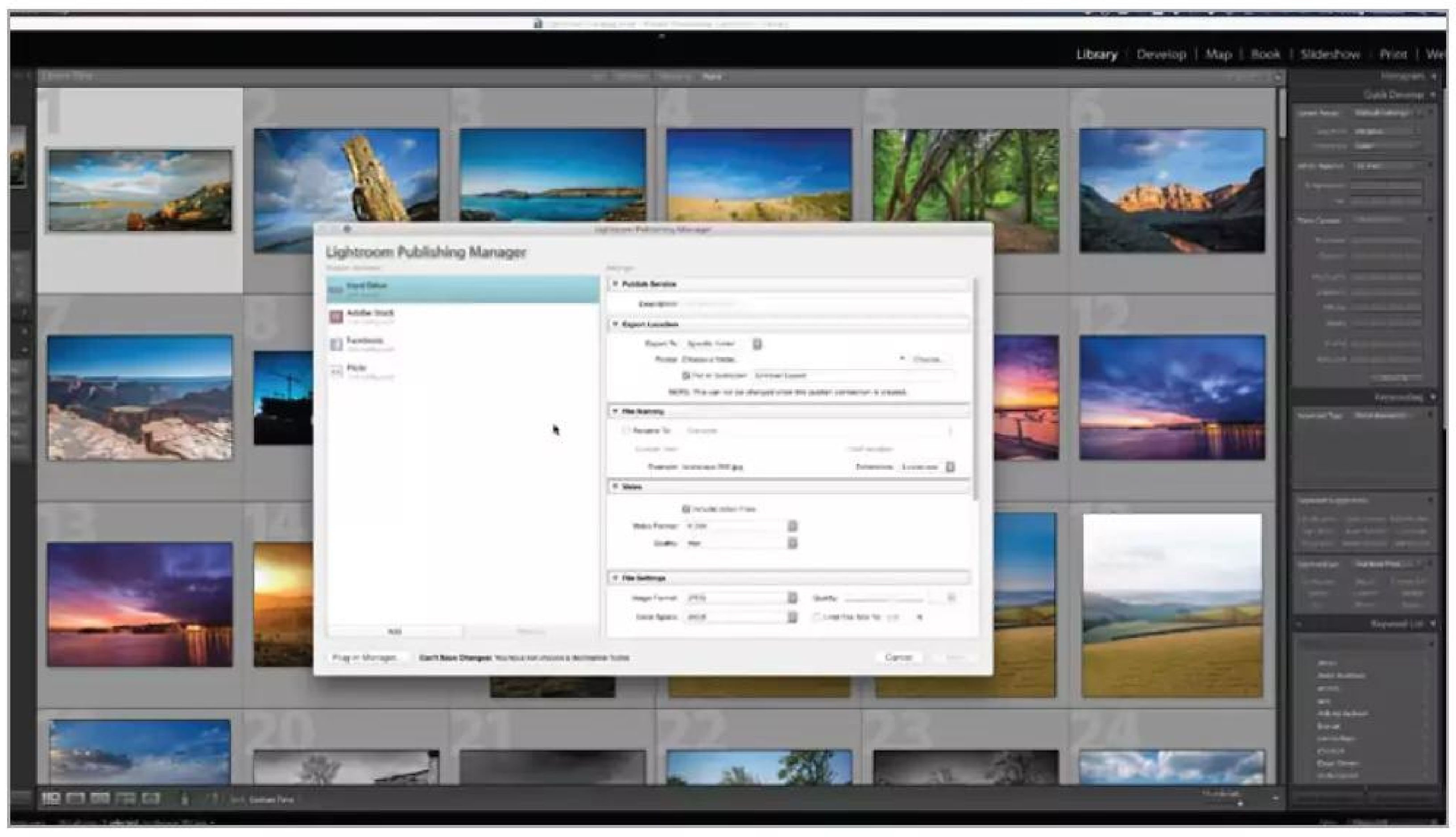
4 If you're uploading any images to the web, social media or preparing them for a book, make sure that faces of individuals are discretely blurred out, or even cropped out if possible. Unless you have permission from the people present. There are various ways to do this in Lightroom.



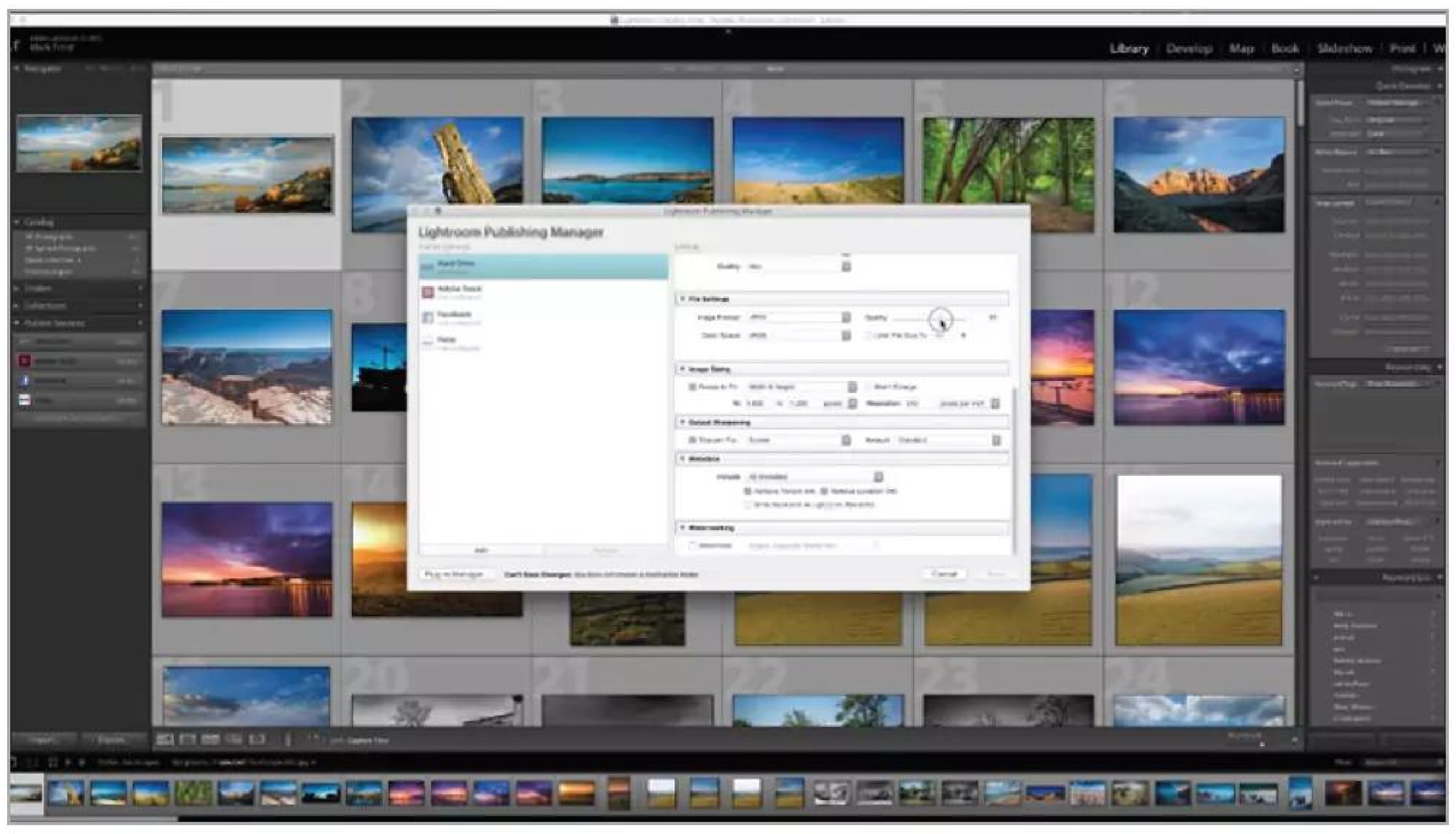
5 Following on from the previous step, if any of the images contain the faces of children or young people, it's probably most appropriate to blur or remove them completely if you do not have permission for them to be seen. If the images are going to be viewed publicly there are child safety issues that need to be considered.



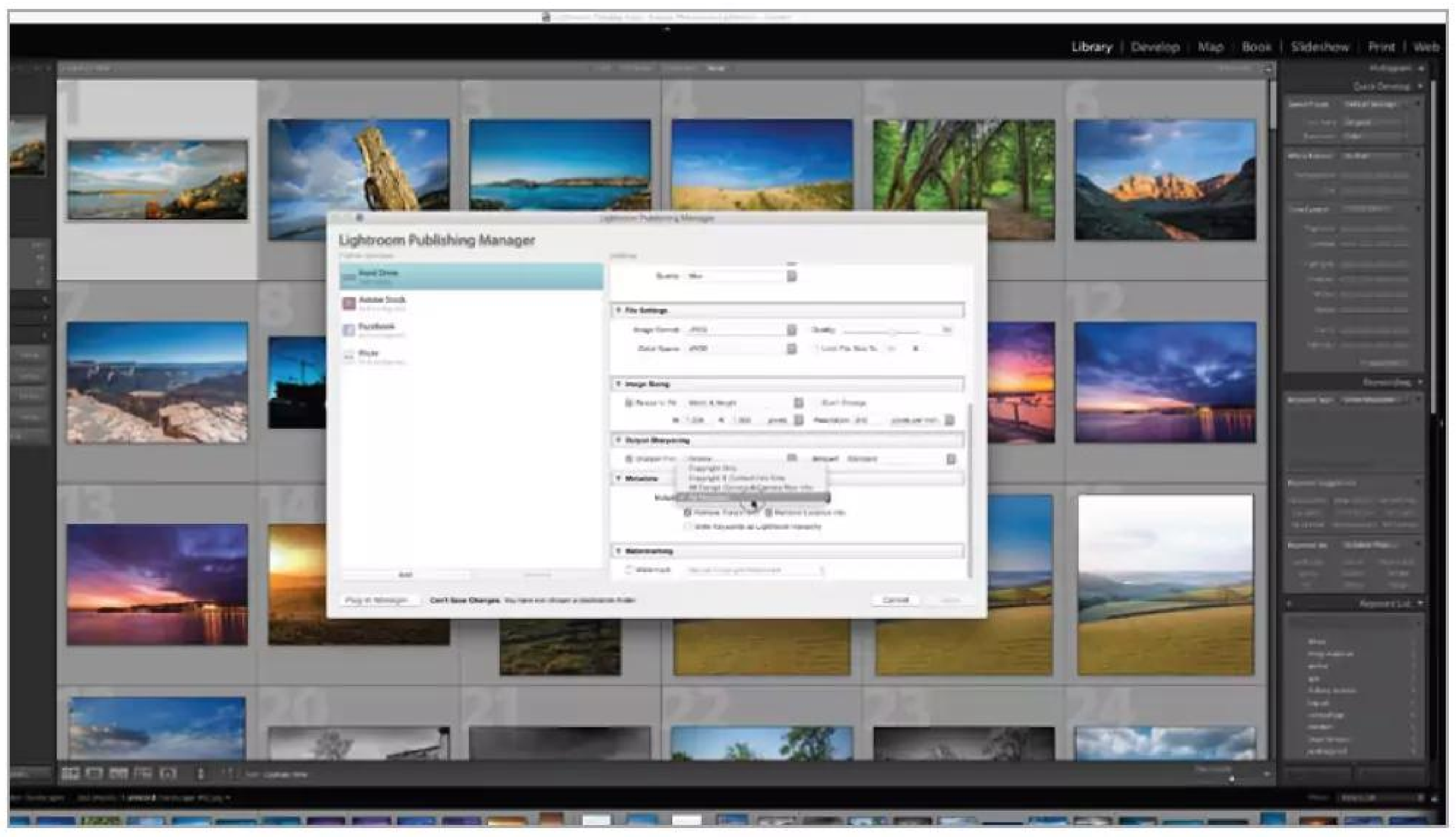
6 If you click back into the Library module, then expand the Publish Services panel to the bottom left of the UI, you can see several options to push the image(s) to different locations. To start with, let's look at the social media options in the next couple of pages: click on the Set Up link in the Hard Drive button.



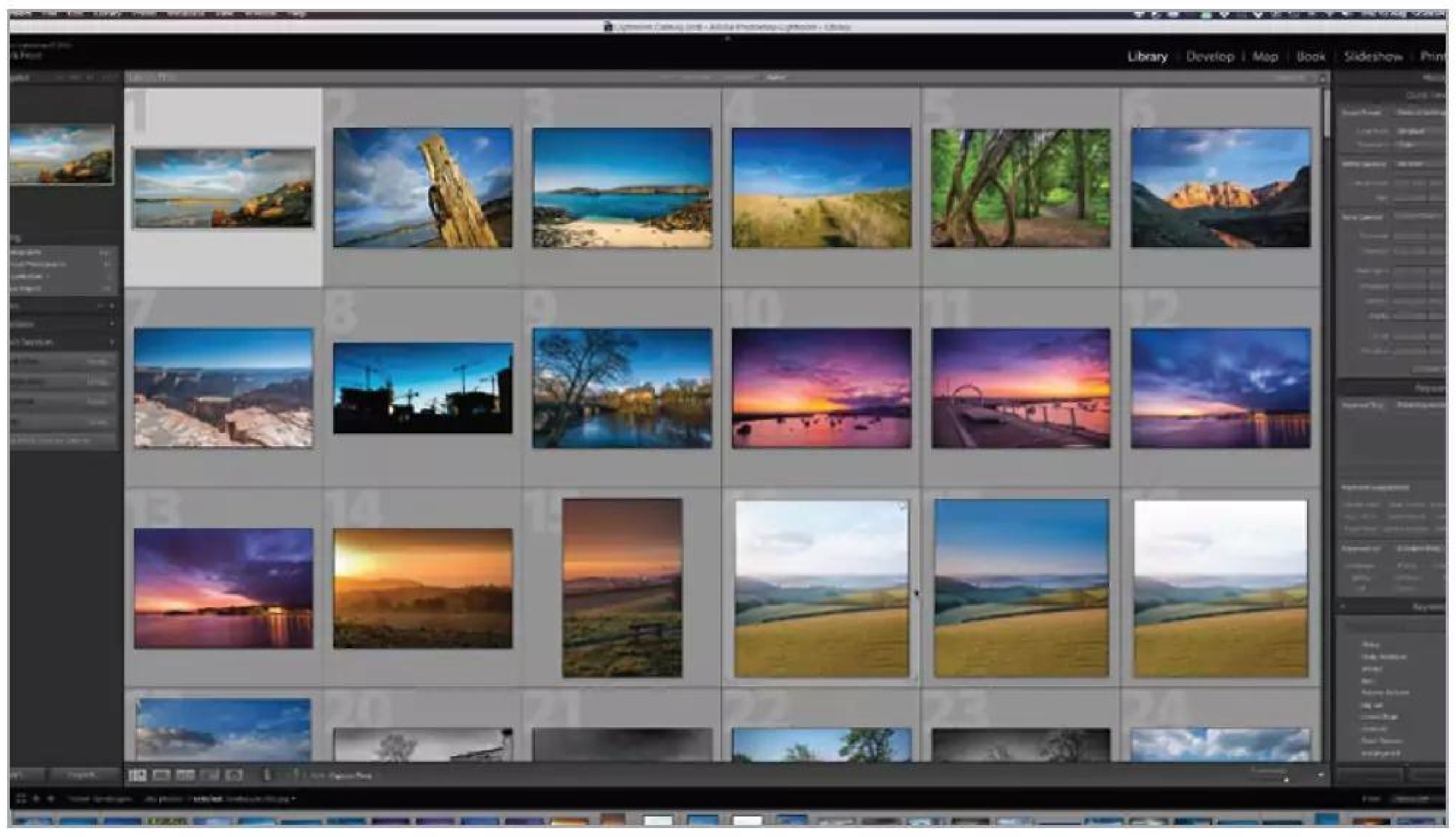
7 The previous step opens the Lightroom Publishing Manager, which you can use in the next section, on publishing work to social media. For now, you can scroll down through the Settings pane and make any adjustments to the image(s) as needed.



8 For example, a little further down through the LPM Settings, you can see settings that adjust the quality, image format and video format, and image sizing. Depending on where and what you're publishing the image to will affect these settings, as too much quality for web content can lead to a slow-loading page.



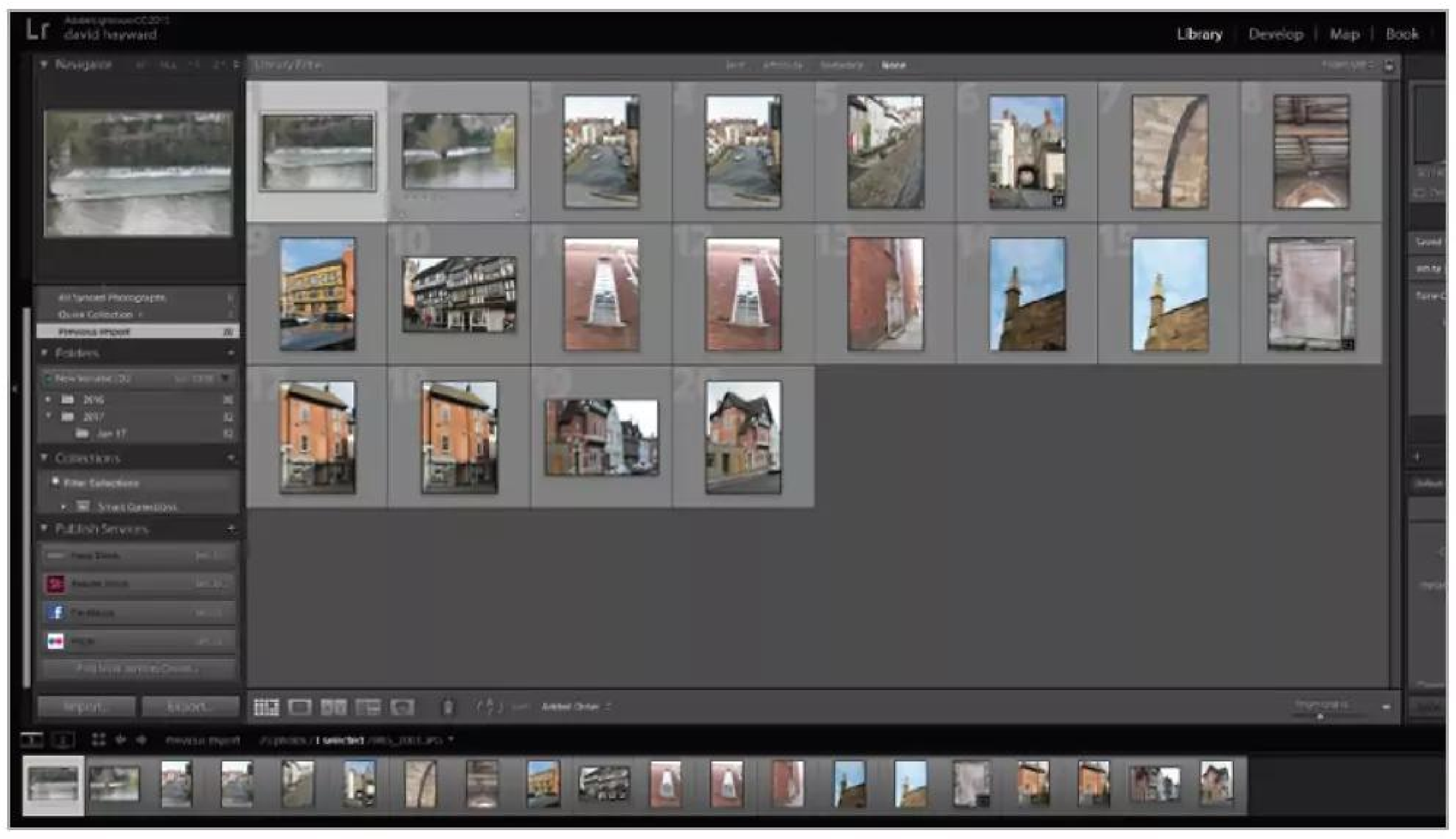
9 Within the Lightroom Publishing Manager settings you also have the opportunity to include all the Metadata information for each photo or even opting to remove certain sections such as personal information or GPS location data. You can even apply a watermark using the default settings or editing your own version.



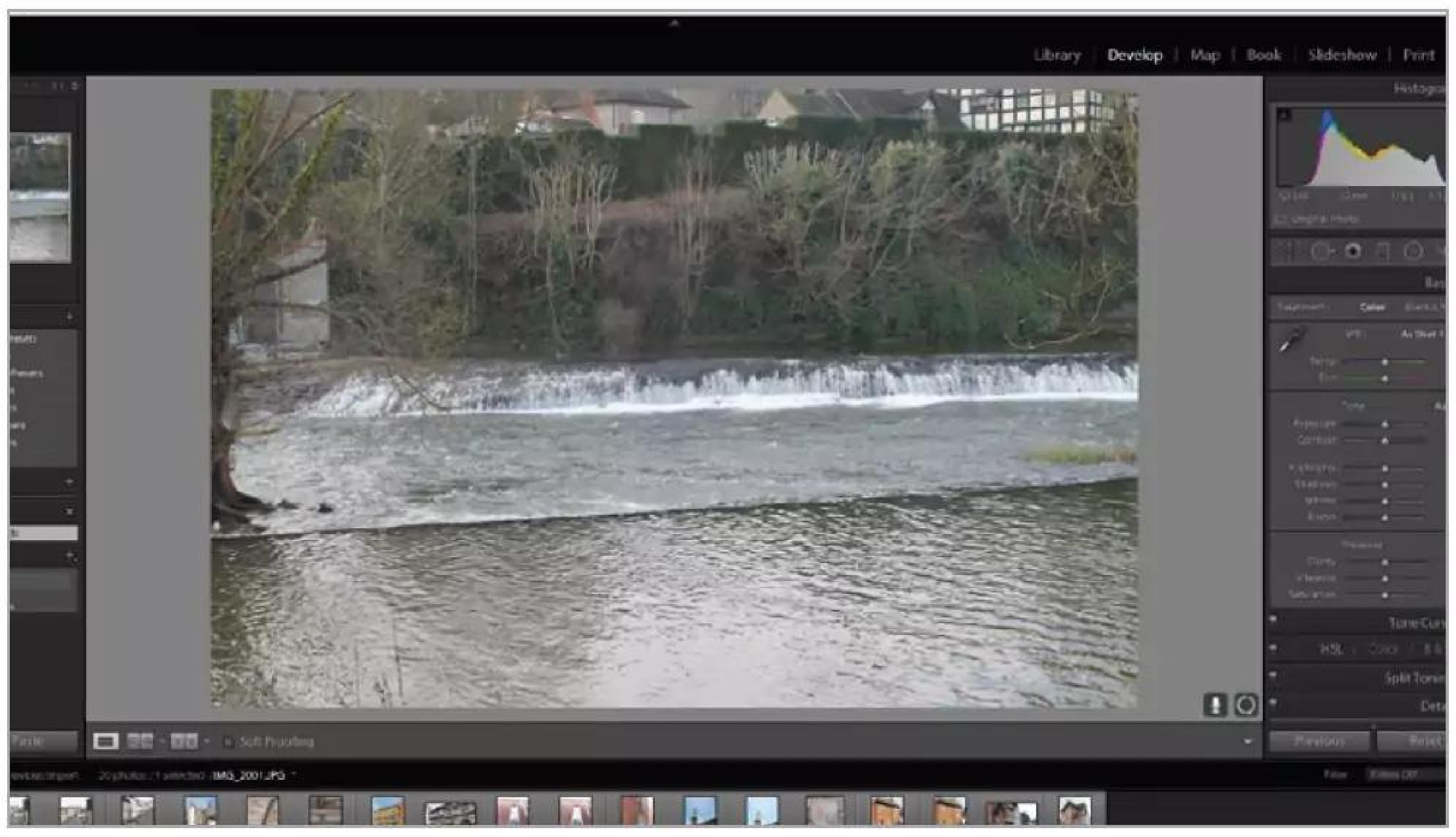
10 With your images prepared for the publishing modules, you can comfortably upload or include them in the various scenarios you've already looked at. Remember though, Lightroom makes it easy to go back and make subtle changes to any image should you want to tweak them further.

Publishing to Social Media

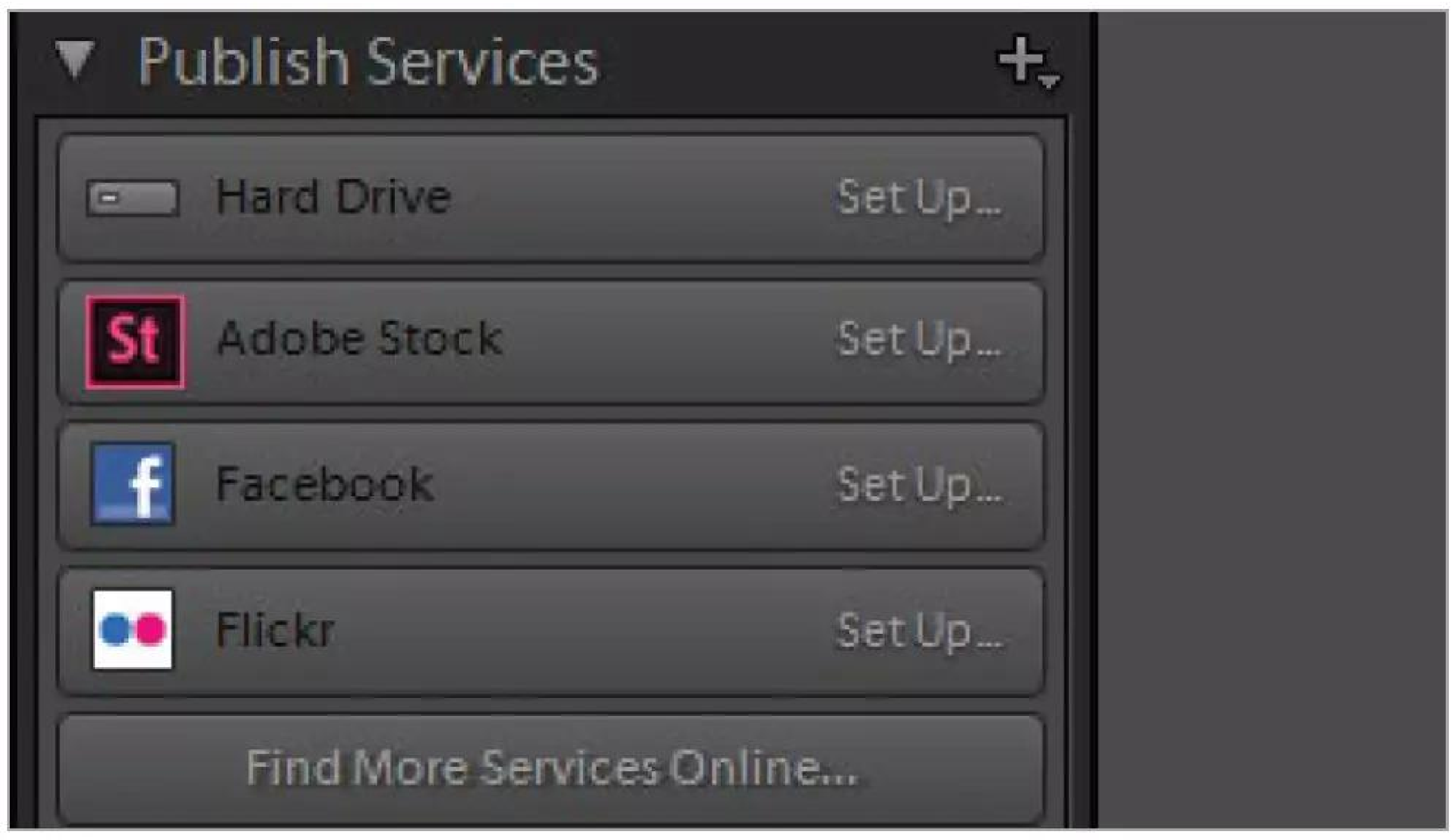
Publishing content to social media is very simple. However, some images are not always looking their best before they're gracing your Facebook Timeline. Lightroom can help you get the best results for your images and make uploading them to the likes of Facebook extremely easy.



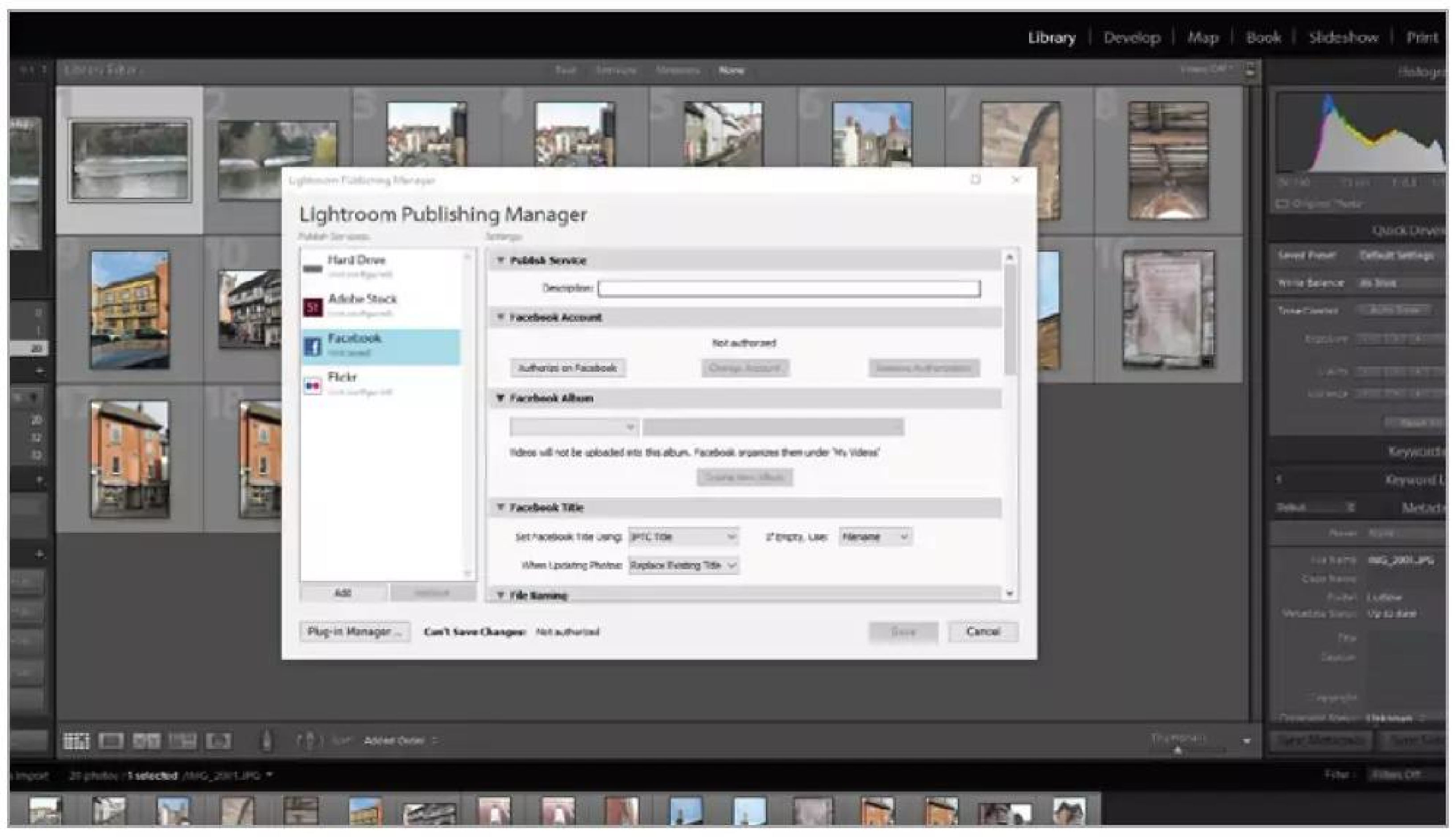
1 Lightroom offers a Quick-upload button to Facebook and Flickr by default but there are more services available from the Adobe Add-on store if you're prepared to trawl through it. Use the Library module to collate the images you plan to upload to your social media platform – let's use Facebook in this instance.



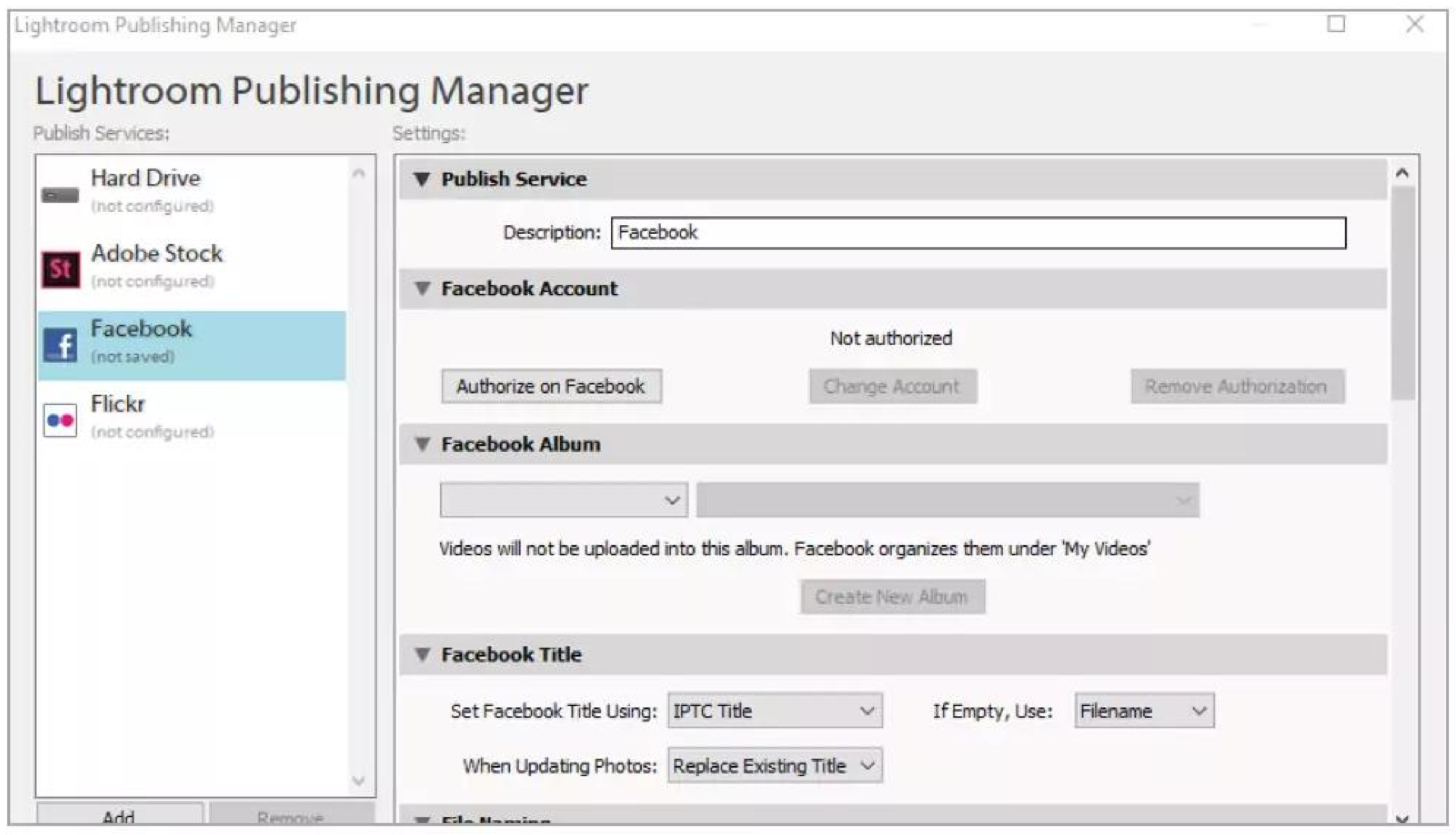
2 Once you have chosen an image you want to upload, it may be necessary drop into the Develop module to make any adjustments and fine-tune the photograph to make it sharper, more saturated and containing plenty of contrast. Remember the tips we looked at in the previous section when applying any updates and edits to an image.



3 When the image is looking its best, click back into the Library module and expand the Publish Services section, in the panel in the bottom left of the Lightroom interface. You can see the buttons available for both Facebook and Flickr, in keeping with this tutorial, click on the Set Up link shown on the Facebook button.



4 This, as we've seen previously, launches the Lightroom Publishing Manager window. This time, however, notice that the Facebook service is highlighted to the left of the main Settings pane. There are a number of settings fields that will need to be filled in.



Lightroom Publishing Manager

Publish Services:
Hard Drive (not configured)
Adobe Stock (not configured)
Facebook (not saved)
Flickr (not configured)

Settings:

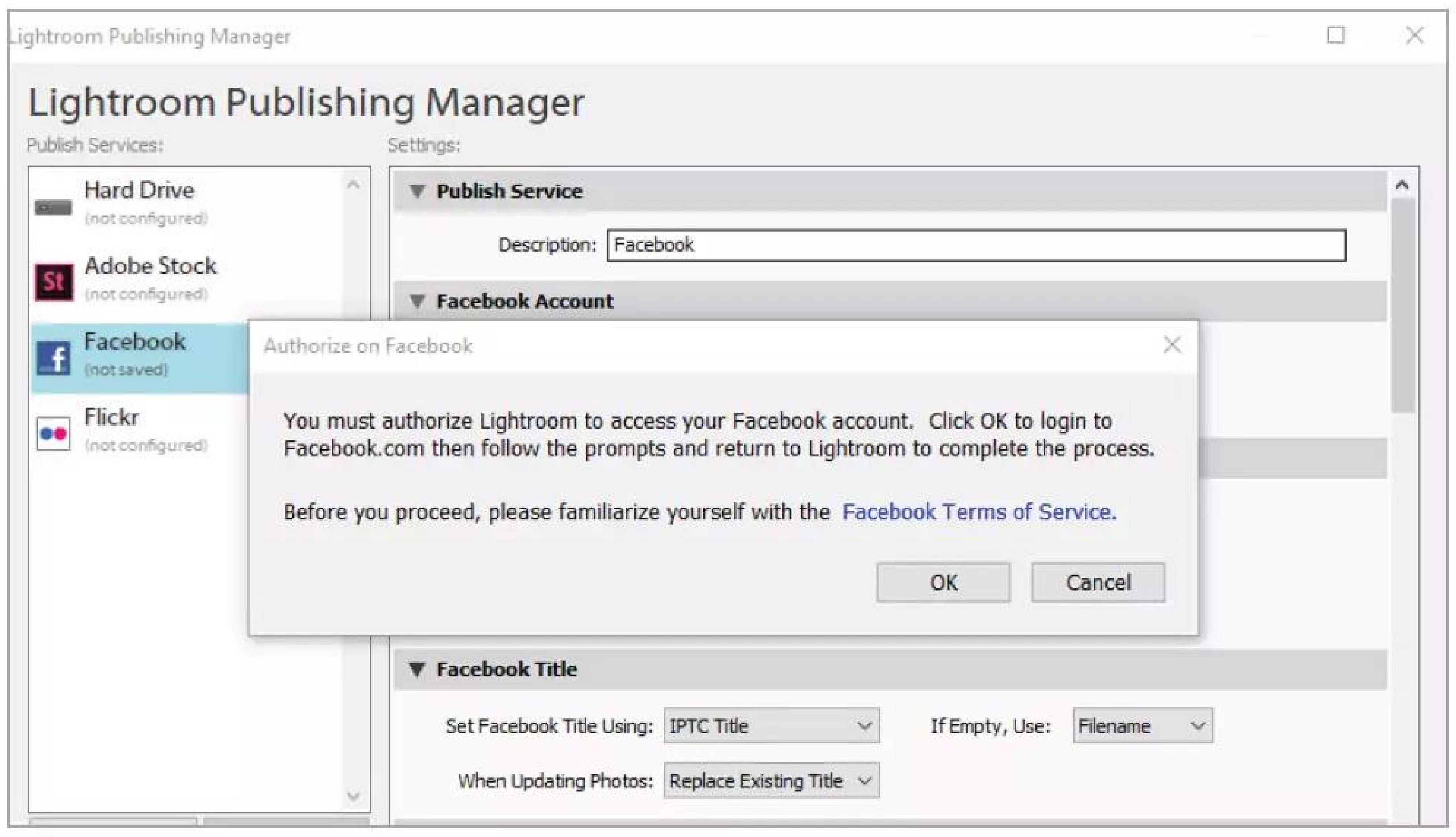
Publish Service
Description: Facebook

Facebook Account
Not authorized

Facebook Album
Videos will not be uploaded into this album. Facebook organizes them under 'My Videos'

Facebook Title
Set Facebook Title Using: IPTC Title
If Empty, Use: Filename
When Updating Photos: Replace Existing Title

5 You will now need to fill in all the required publish service settings information before you're able to upload anything to Facebook via the Publish Services button. Start off the process by giving the service a Description, something imaginative like 'Facebook' or 'Timeline Photos' will suffice at this point.



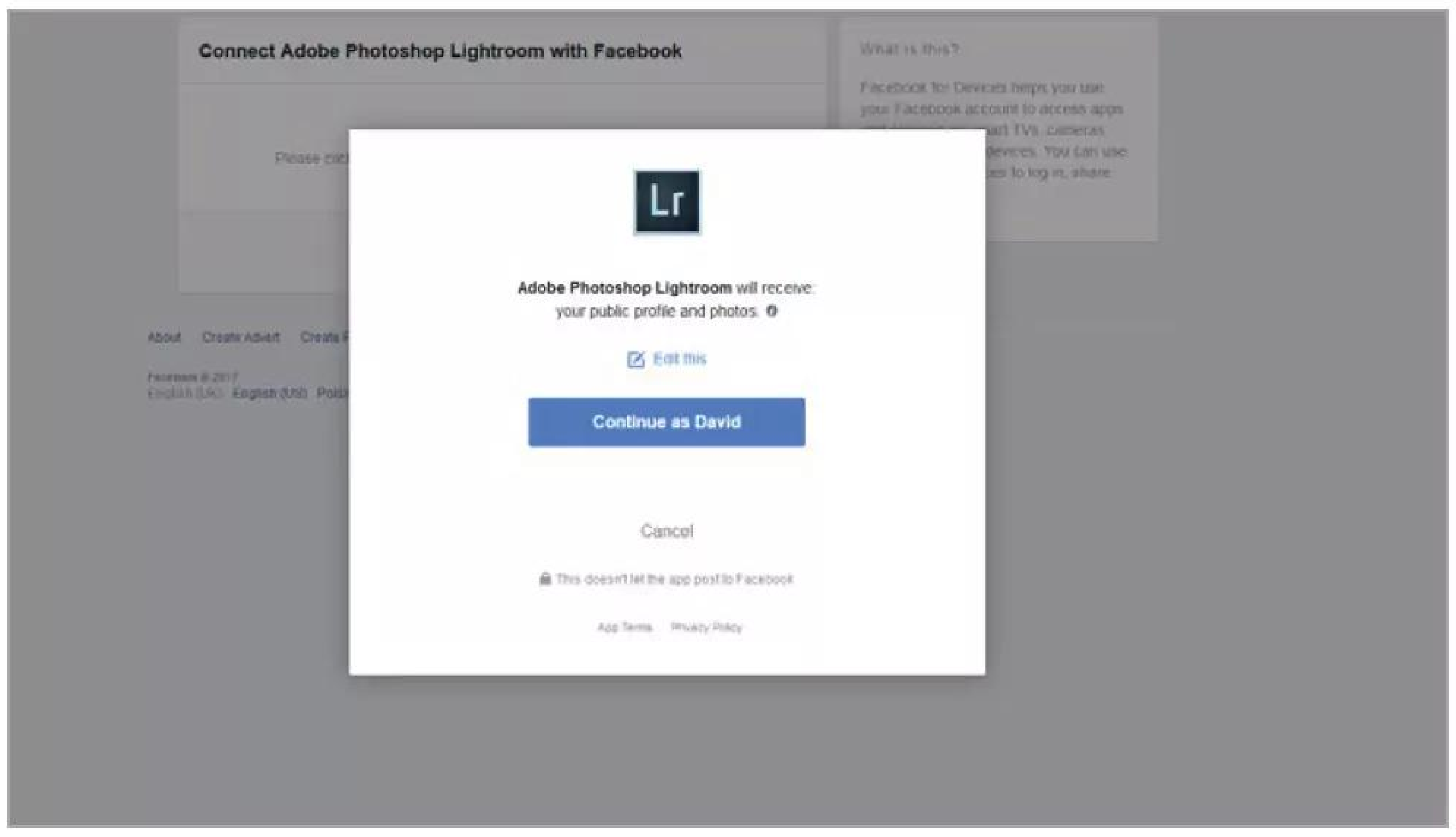
Lightroom Publishing Manager

Authorize on Facebook

You must authorize Lightroom to access your Facebook account. Click OK to login to Facebook.com then follow the prompts and return to Lightroom to complete the process.

Before you proceed, please familiarize yourself with the Facebook Terms of Service.

6 You will also be required to enter your details regarding your Facebook account. Start by clicking on the Authorise on Facebook button, this will launch a pop-up window informing you of the Facebook Terms of Service which you will need to agree to. Once done, click on the OK button to log into Facebook.

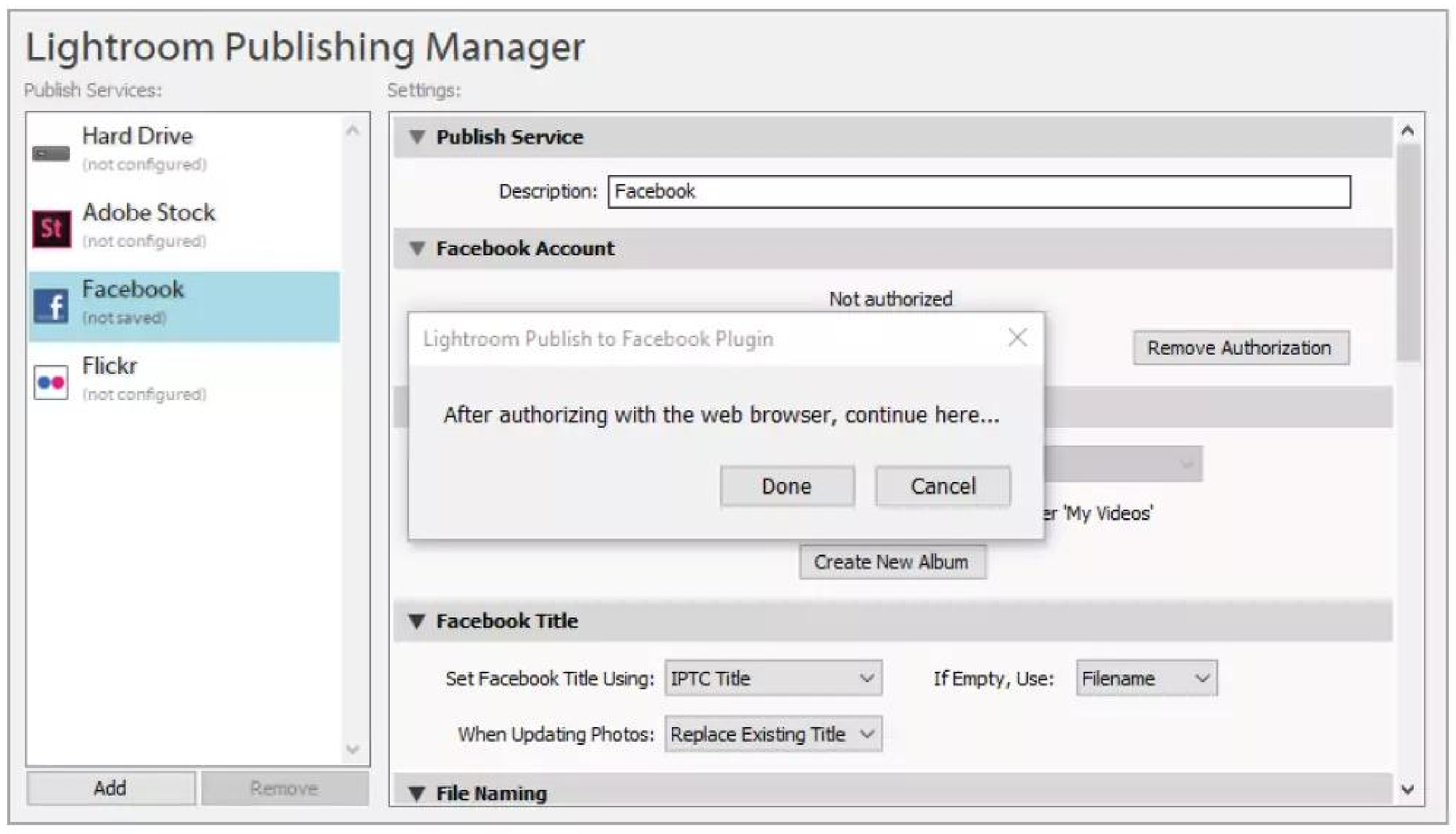


Connect Adobe Photoshop Lightroom with Facebook

Adobe Photoshop Lightroom will receive: your public profile and photos.

This doesn't let the app post to Facebook

7 Lightroom auto launches your default system browser and opens Facebook, you may need to log in if you haven't already set up the username and password details. You're asked to connect Adobe Lightroom with Facebook, using a Continue button that opens the authentication window. Click on the Connect As... button to continue.

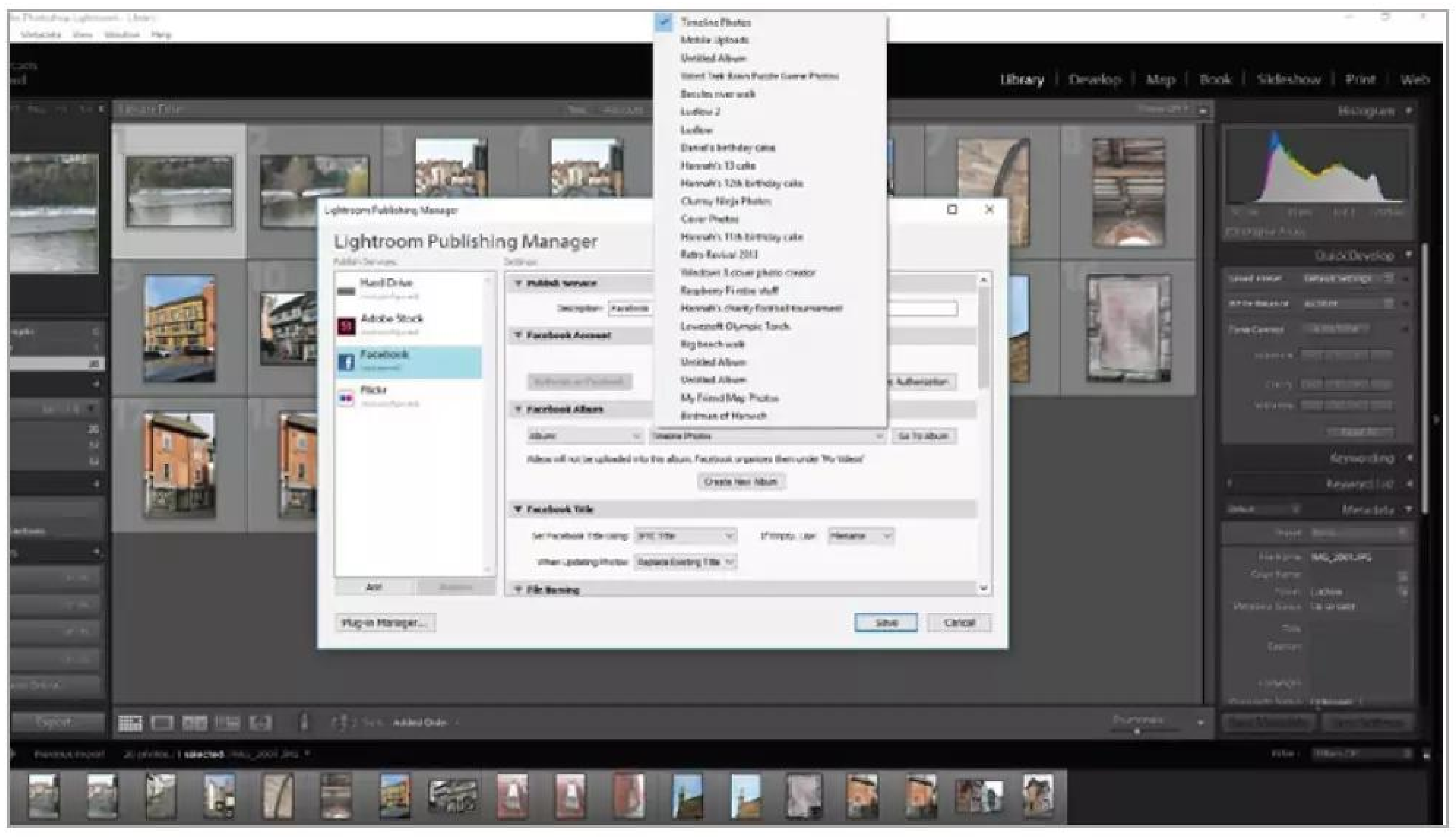


Lightroom Publishing Manager

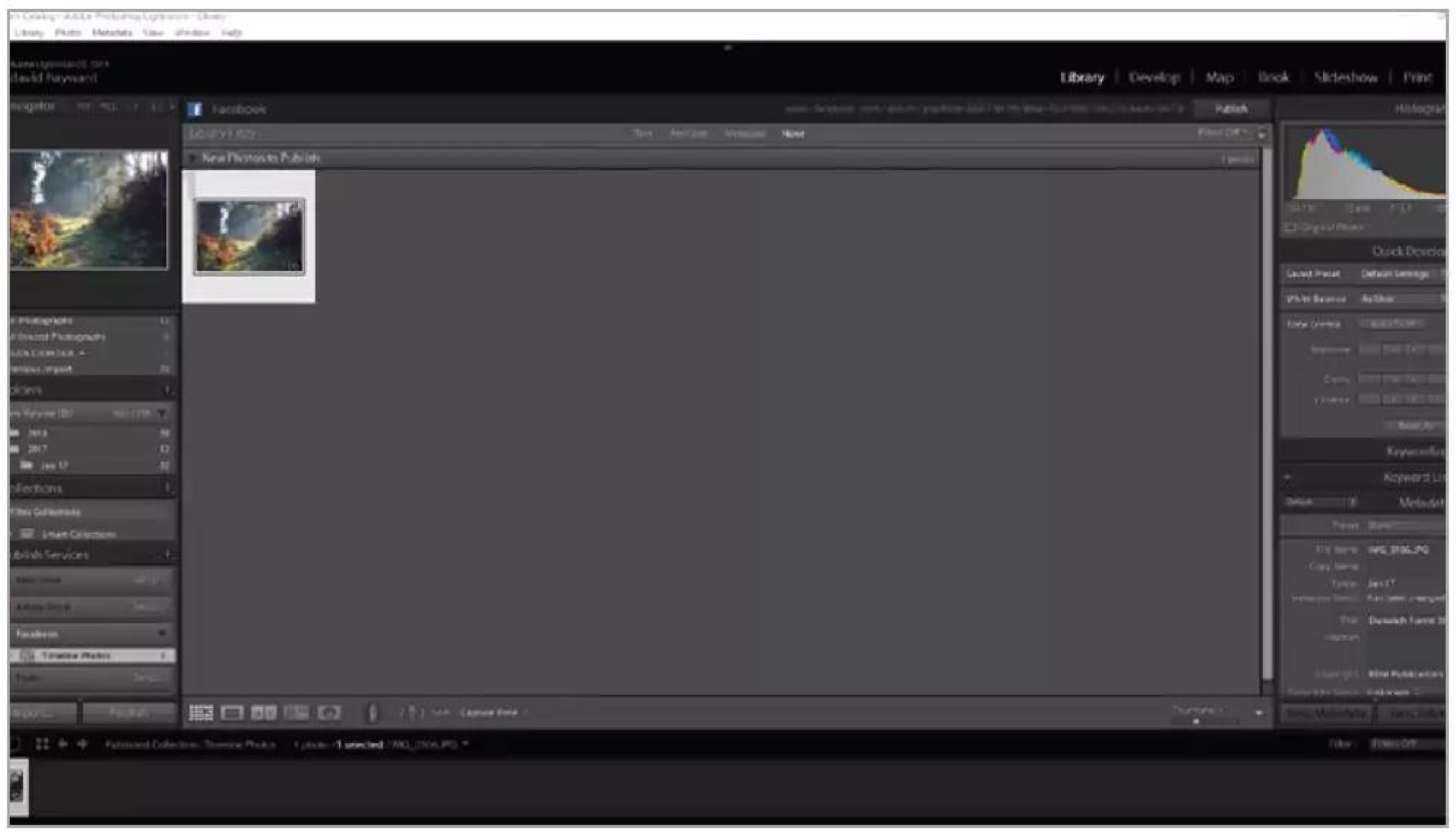
Lightroom Publish to Facebook Plugin

After authorizing with the web browser, continue here...

8 Once the process is complete you see a success message on your Facebook page. You can close the Facebook tab in your browser now if you wish. You then receive a message from Lightroom, asking for authorisation to access Facebook when you click on the button. OK all these and click on Done when the process is complete.



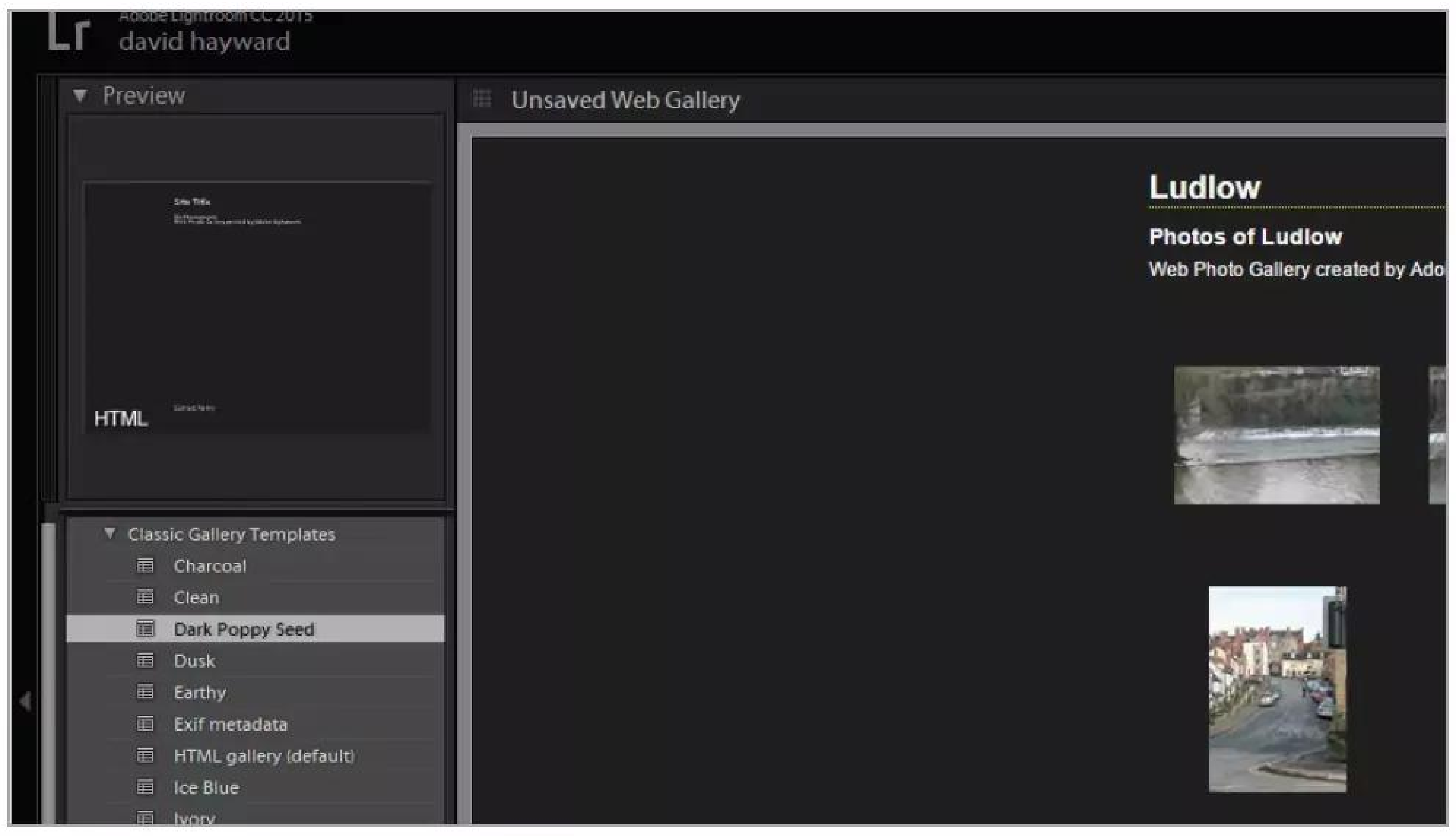
9 The rest of the Settings available for Facebook in the Lightroom Publishing Manager allow you to choose an individual, or create a new, album on Facebook, set titles, name files and set the image sizes and quality. Browse through the available options to decide how to best publish your images on Facebook.



10 You can now drag and drop any number of images into the Timeline Photos or other album link under the Facebook button. This will automatically add the images to the Library filter; from there you can click on the Publish button under the Publish Services pane to start uploading your photographs to Facebook.

Publish to Your Own Website

Publishing your photos to social media is all fine and well, but most photographers instead use a dedicated website as a portfolio of their images. Lightroom makes it easy to prepare and upload web galleries to a website, as long as you have the relevant details to hand.

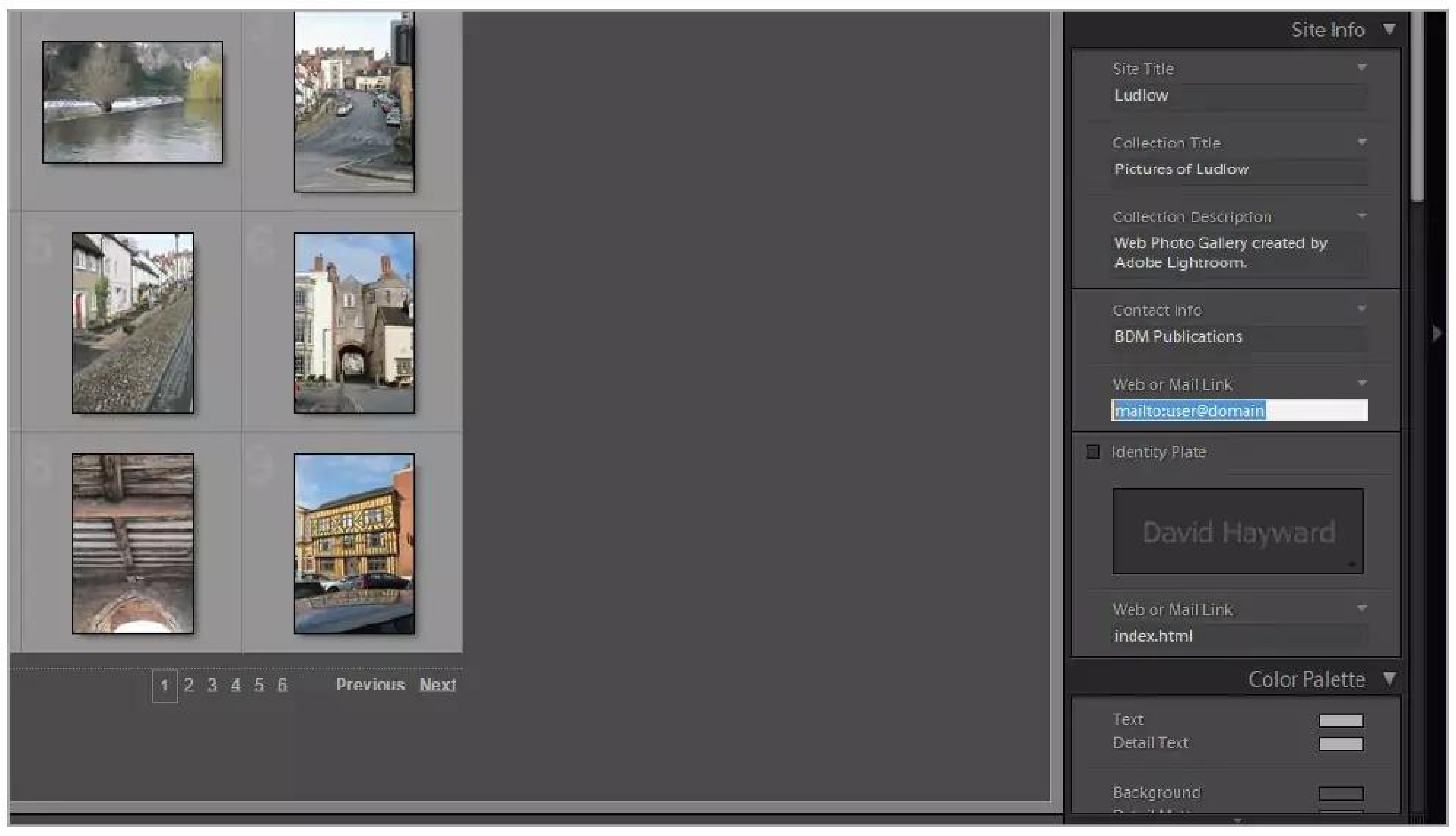

david hayward
Preview
Unsaved Web Gallery
HTML
Classic Gallery Templates
Charcoal
Clean
Dark Poppy Seed
Dusk
Earthy
Exif metadata
HTML gallery (default)
Ice Blue
Ivory

Ludlow

Photos of Ludlow

Web Photo Gallery created by Ado

1 To begin with, we are going to assume that you have a beautiful web gallery full of lovely images that is ready for uploading to the web. However, before we start the upload process, we think it's best to recap a couple of crucial elements that can make all the difference. First, ensure you've looked through the various Templates on offer.


Site Info
Identity Plate
David Hayward
Color Palette
Text
Detail Text
Background
1 2 3 4 5 6
Previous Next

Site Title: Ludlow

Collection Title: Pictures of Ludlow

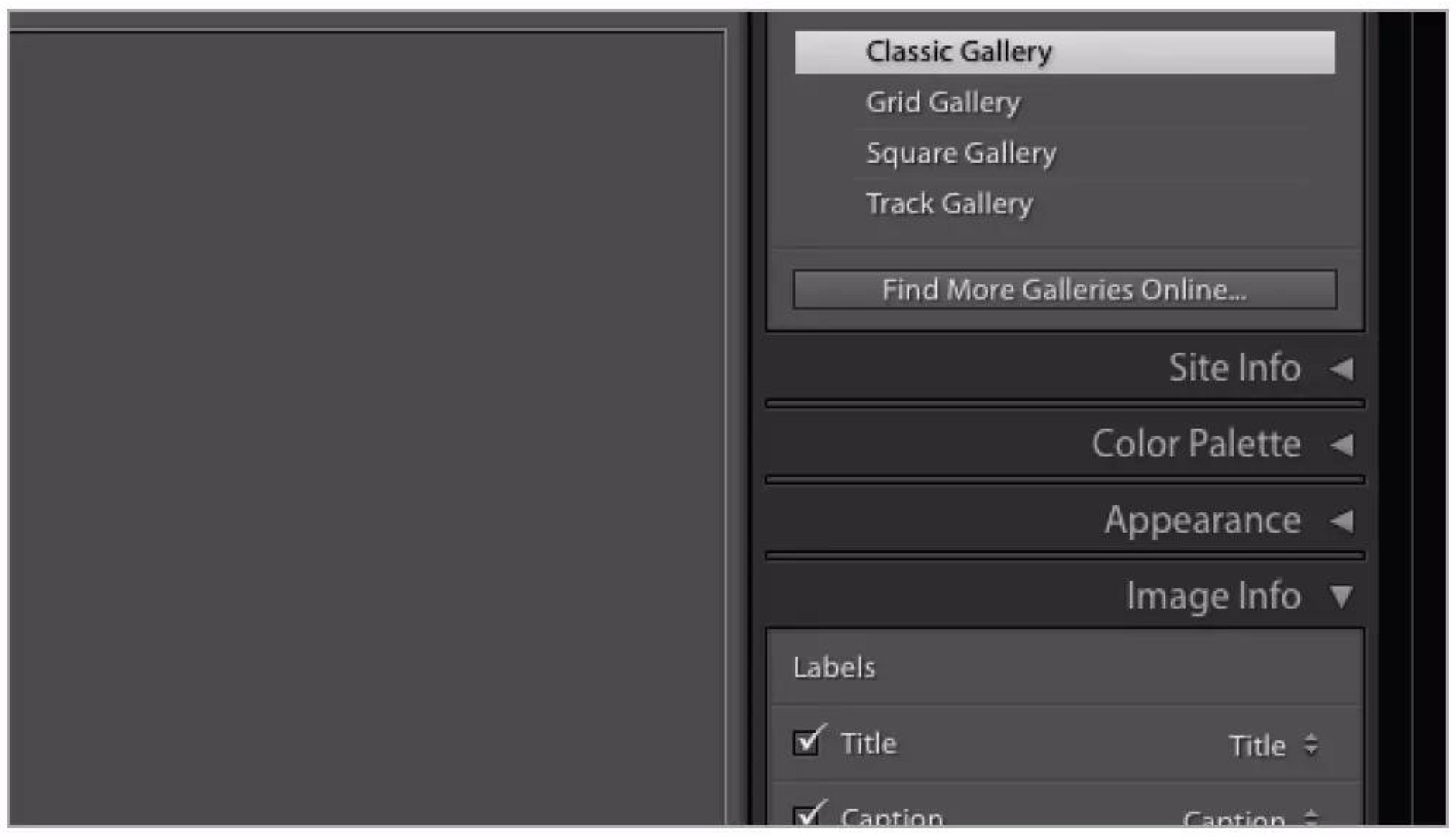
Collection Description: Web Photo Gallery created by Adobe Lightroom.

Contact Info: BDM Publications

Web or Mail Link: mailto:user@domain

Web or Mail Link: index.html

2 Next, make sure you've filled in the relevant sections for the Site Title, Collection Title, Collection Description, Contact Info, and insert a valid Web or Mail Link. These can be done either from the right-hand panel or by clicking on the text box titles on the web gallery itself. The preview pane will update and you can see the changes you've made and how they display.


Classic Gallery
Grid Gallery
Square Gallery
Track Gallery
Find More Galleries Online...
Site Info
Color Palette
Appearance
Image Info
Labels
Title
Title
Caption
Caption

3 If you want to edit your web gallery still further, you can go to the Layout Style panel on the right of the screen and choose from more options such as Classic Gallery, Square gallery and Grid Gallery. There is also an option to discover more gallery styles online if you want them. Consider also the colour palette and appearance of your site.

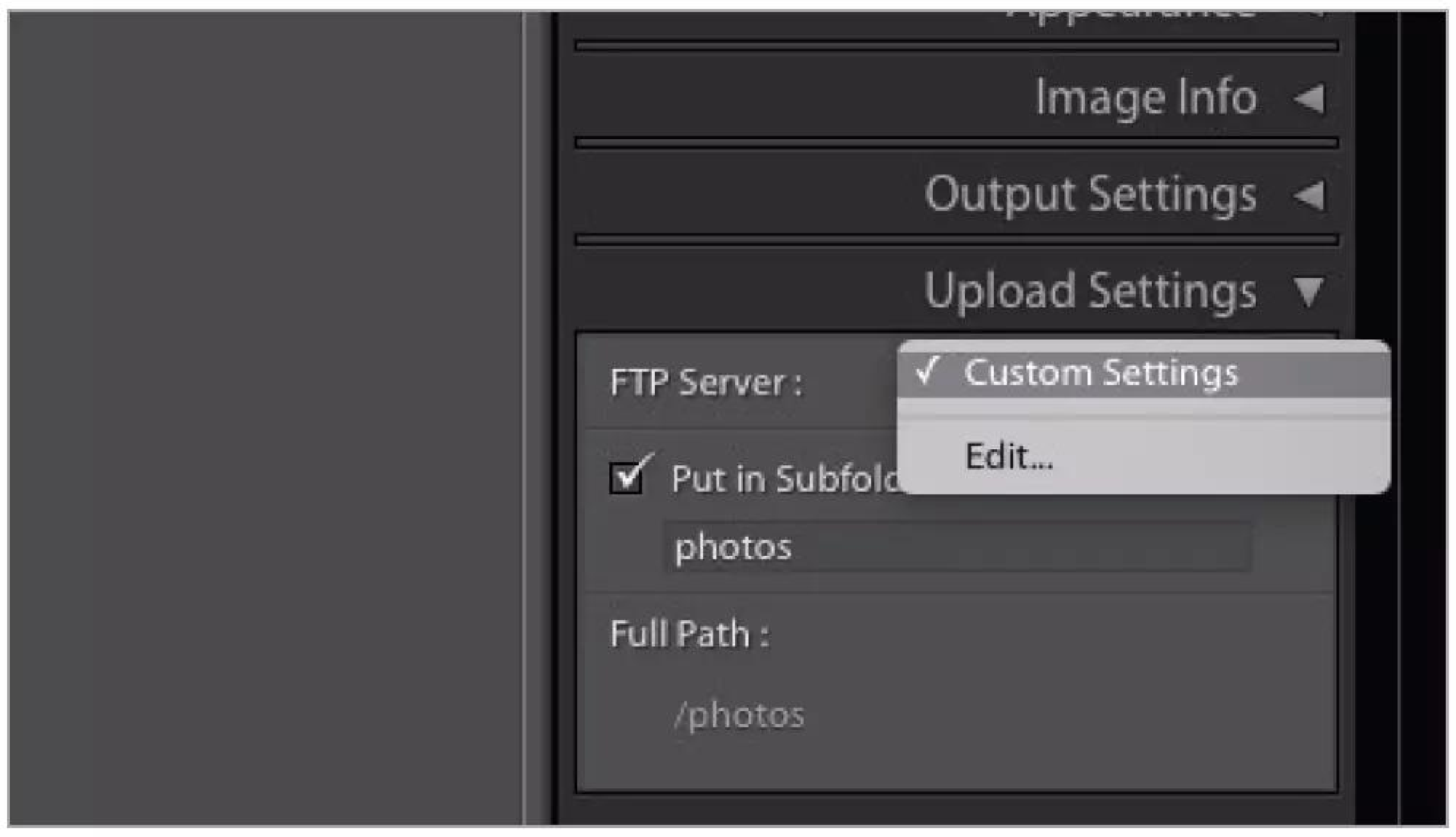


Image Info
Output Settings
Upload Settings
Custom Settings
Edit...

FTP Server : Custom Settings

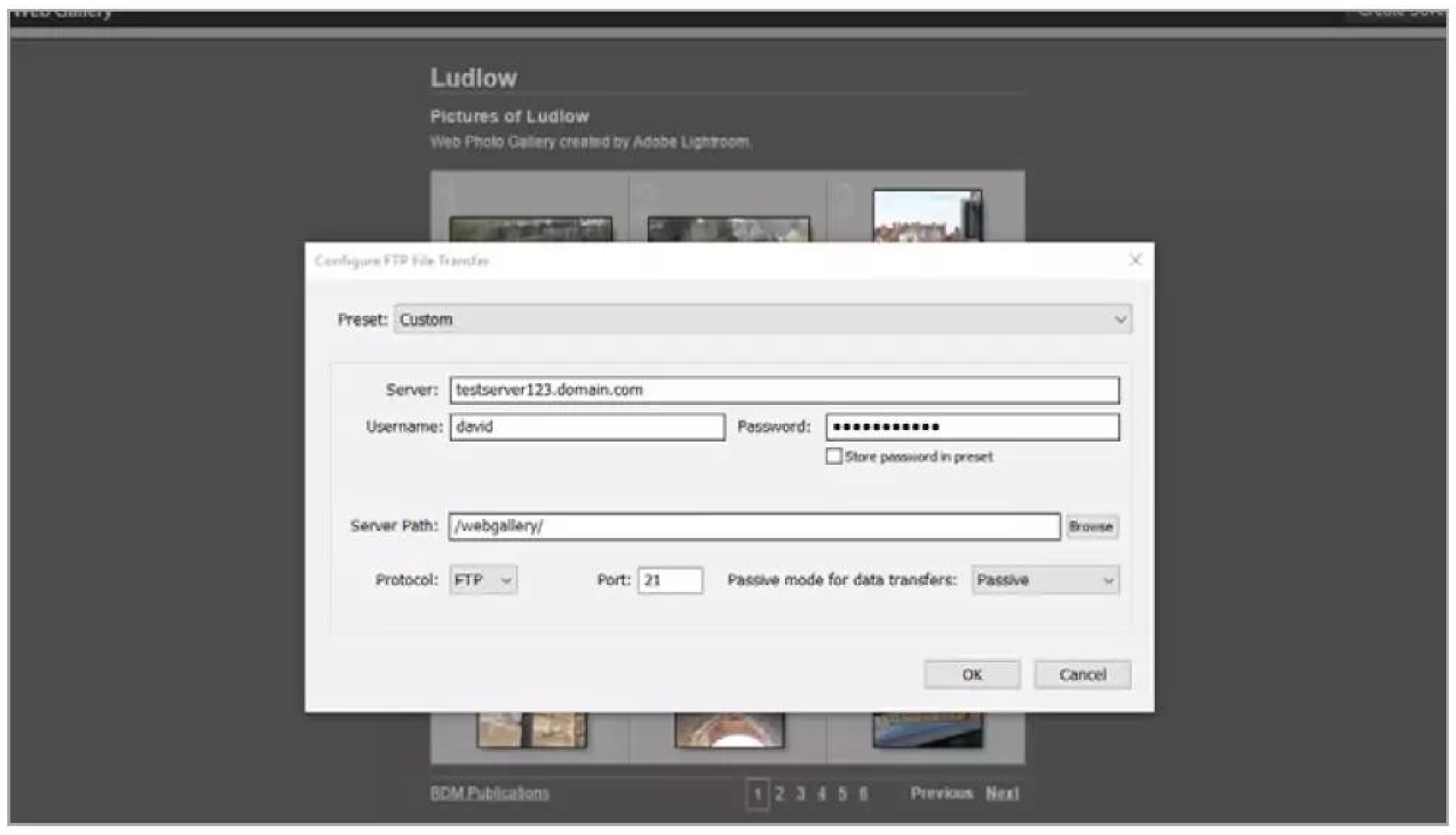
☑ Put in Subfold

photos

Full Path :

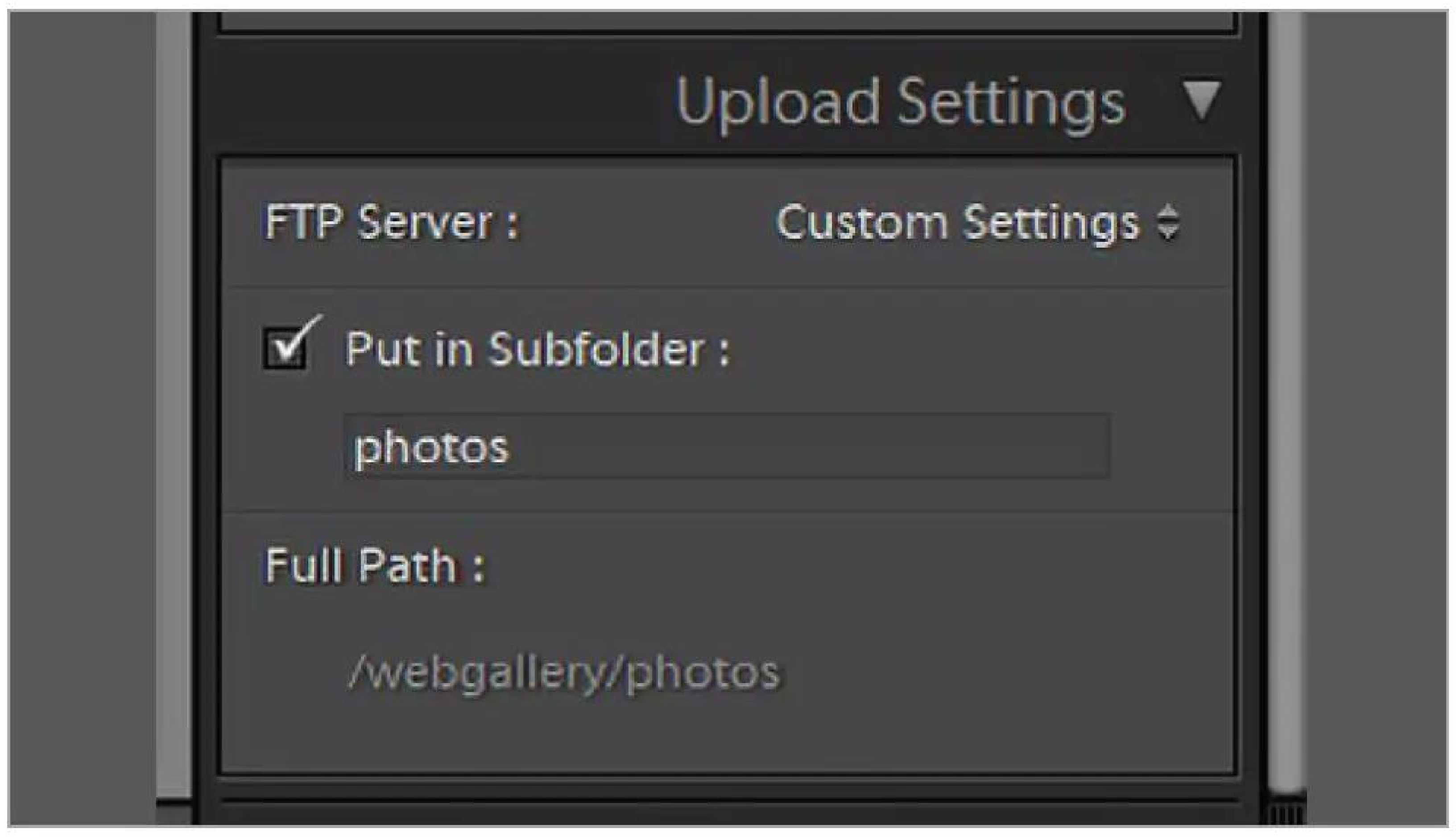
/photos

4 If the web gallery is ready to be uploaded, scroll down to the bottom of the right-hand pane to the Upload Settings section. In the FTP Server section, click on the drop-down menu and choose Edit. This calls up a panel where you can configure the FTP transfer settings. Your website host will be able to provide the relevant FTP settings.


Ludlow
Pictures of Ludlow
Web Photo Gallery created by Adobe Lightroom.
Configure FTP File Transfer
Browse
OK
Cancel
BDM Publications
1 2 3 4 5 6
Previous Next

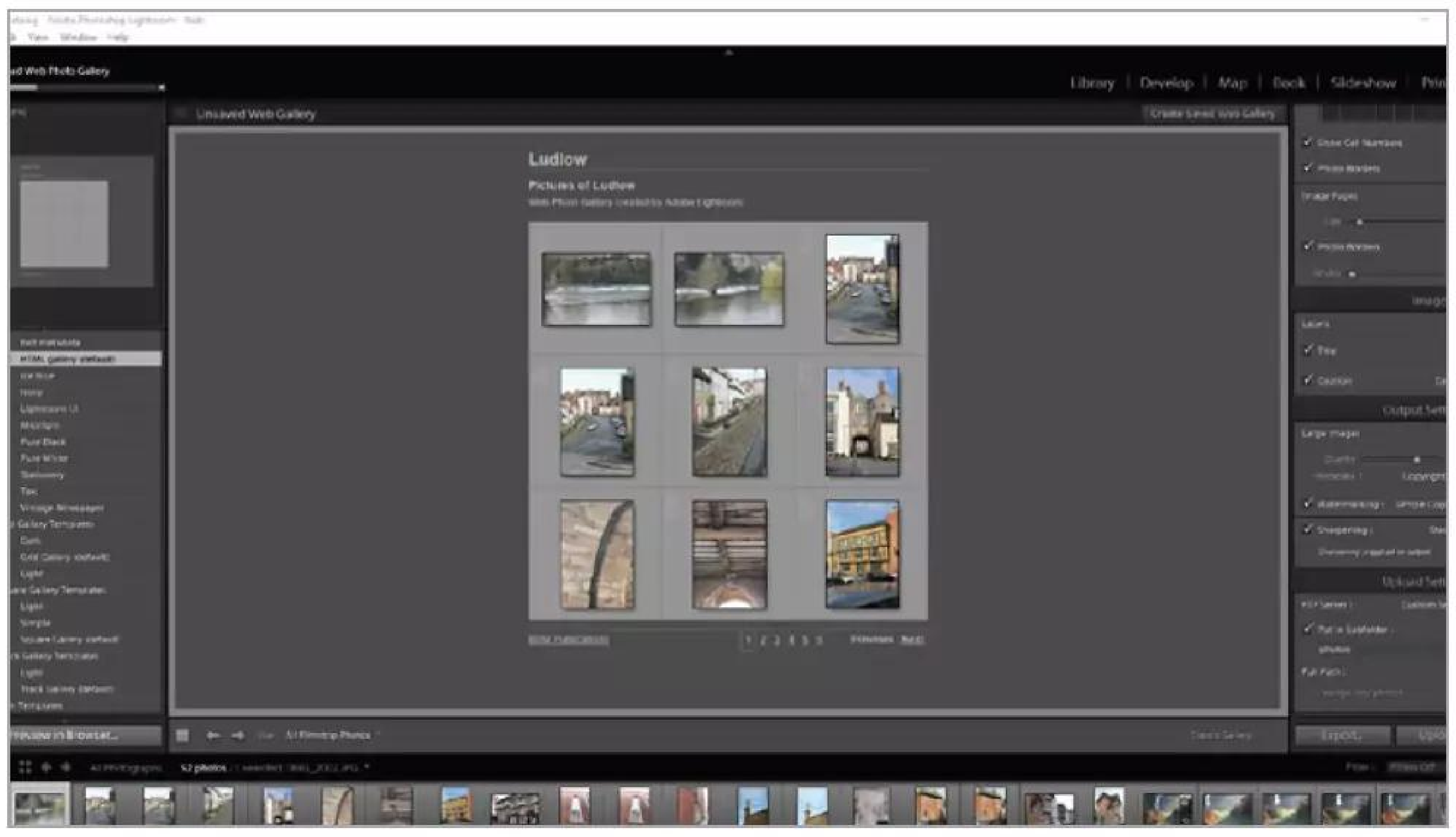
Preset: Custom
Server: testserver123.domain.com
Username: david
Password: ••••••••••••
☐ Store password in preset
Server Path: /webgallery/
Protocol: FTP
Port: 21
Passive mode for data transfers: Passive

5 With the Configure FTP File Transfer window open, you can begin to enter in the details for the web server you want to upload the web gallery to. As mentioned, you will need the server address and server path, along with the username and password from your web hosting company that has write permissions on the server.

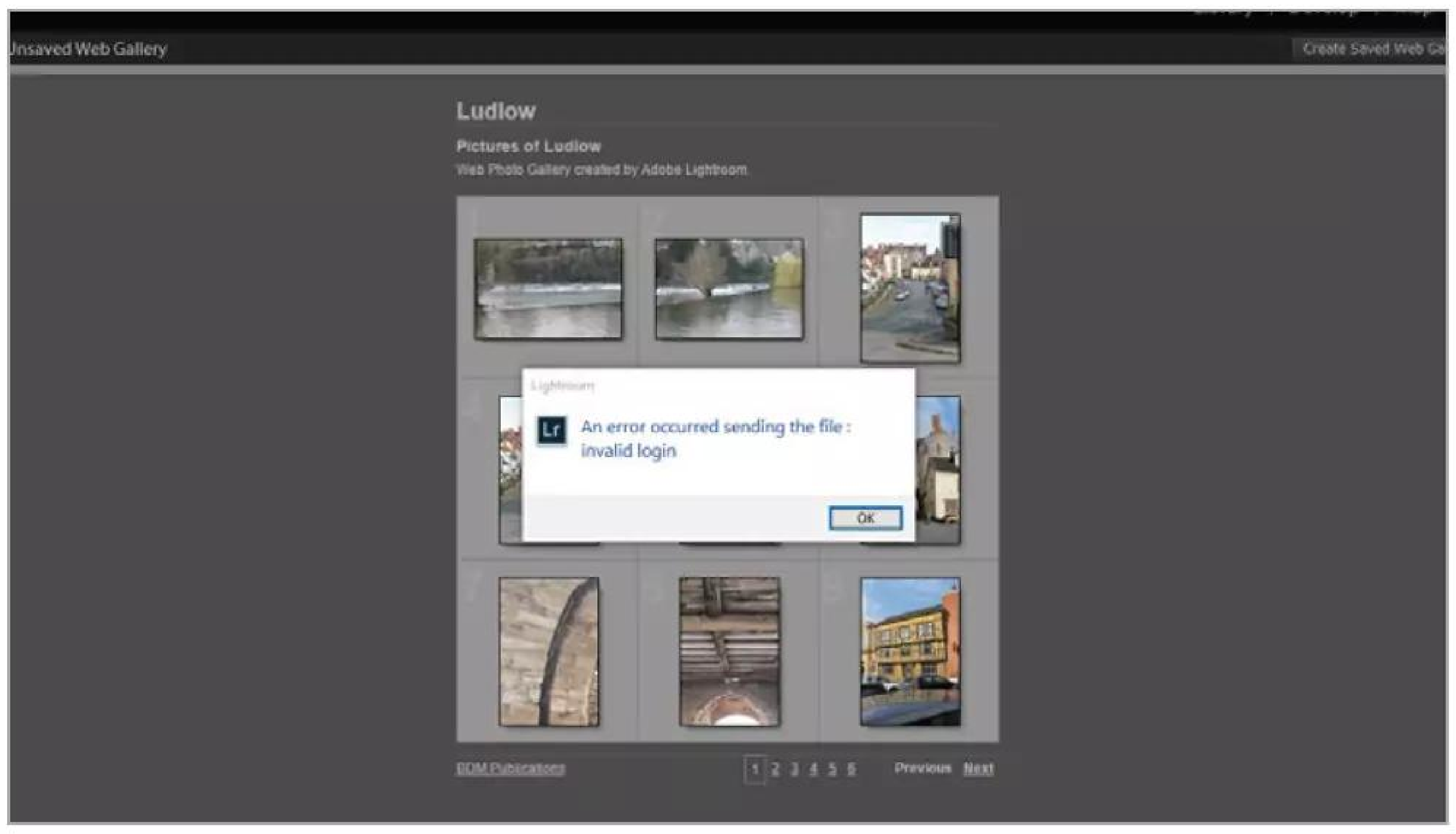

Upload Settings

FTP Server : Custom Settings
☑ Put in Subfolder : photos
Full Path : /webgallery/photos

6 When you've entered the FTP transfer details, click on the OK button to save your settings and close the Configure FTP File Transfer window. Next, within the Upload Settings panel, make sure that any Put in Subfolder location information is correctly entered in the relevant box, and that the box is ticked.

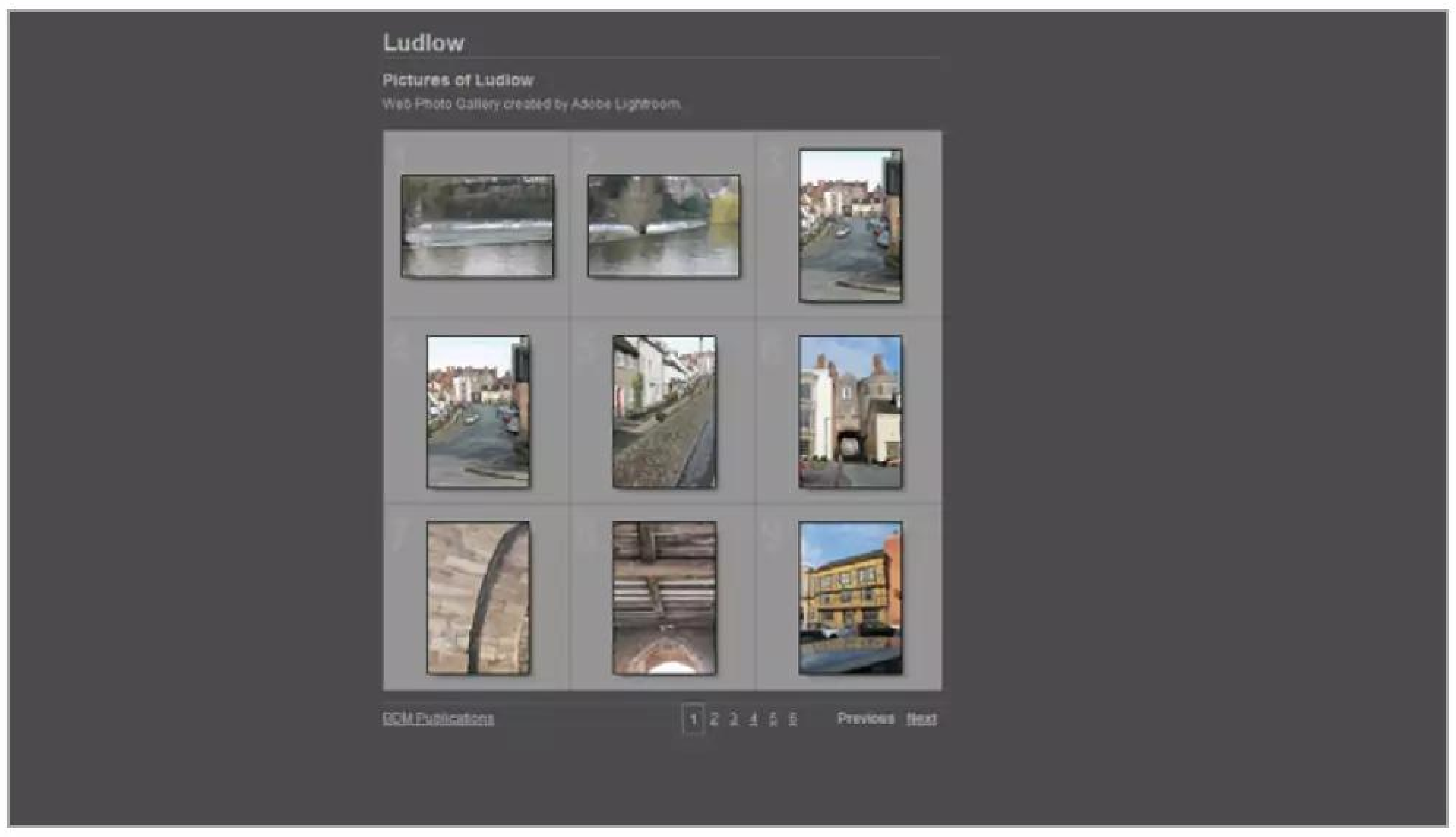

Unsaved Web Gallery
Ludlow
Pictures of Ludlow
Library
Develop
Map
Book
Slideshow

7 When you're ready, click on the Upload button to connect to the server you entered in Step 5. Lightroom will enter the details you specified, connect to the server and begin the upload process to the folder and sub-folder. There's a progress bar in the top left of the interface that details how far along the process is.

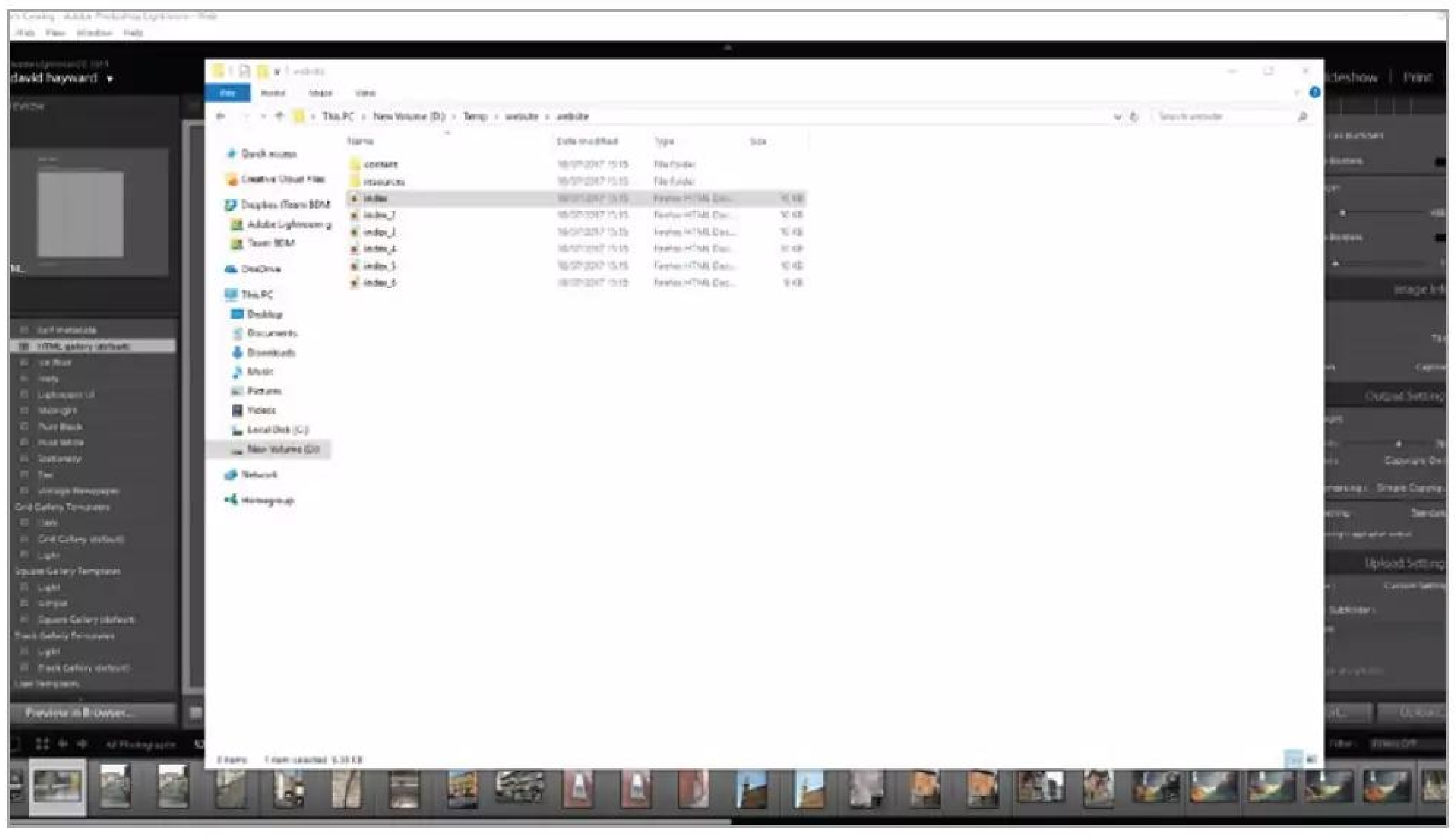

Unsaved Web Gallery
Create Saved Web Ga
Ludlow
Pictures of Ludlow
Web Photo Gallery created by Adobe Lightroom.
Lightroom
OK
BDM Publications
1 2 3 4 5 6
Previous Next

An error occurred sending the file : invalid login

8 Sometimes errors can occur during the upload process. Lightroom will usually display the type of error it has encountered but often the error could simply be a mistyped server address, folder location or password. If an error does crop up, go back to step 5 and double-check your FTP details again just to be sure.


Ludlow
Pictures of Ludlow
Web Photo Gallery created by Adobe Lightroom.
BDM Publications
1 2 3 4 5 6
Previous Next

9 Providing the upload went well, you should be able to open the site and view the web gallery as you created it within Lightroom. It's best to go through the site and check that all the links are functioning, as sometimes a link can work locally but fail when uploaded to a server, usually due to the FTP missing or failing to upload an image or file.

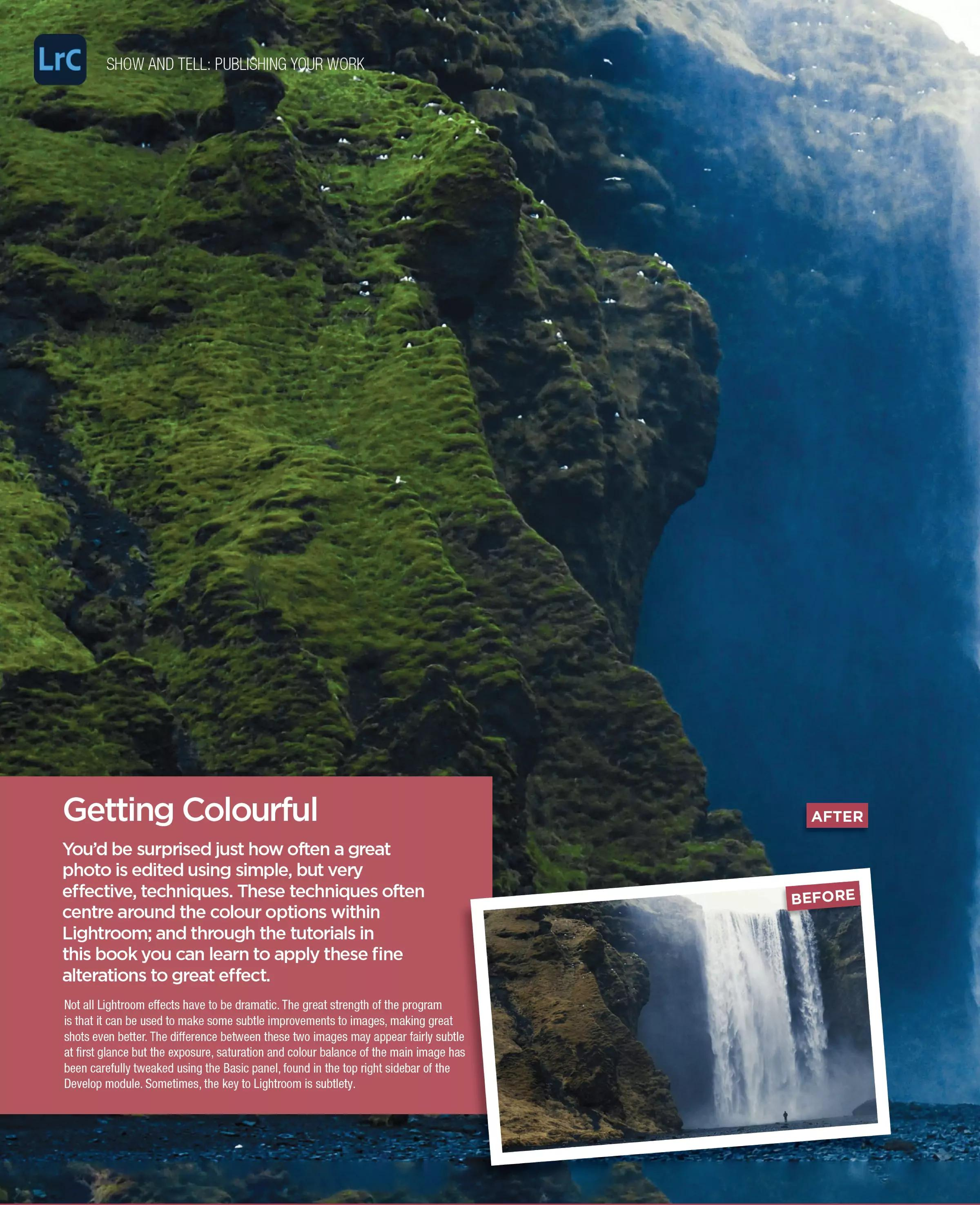


10 Alternatively, if you would rather upload the entire gallery using your own FTP or upload client such as FileZilla or FireFTP, then instead of clicking on Upload, click on the Export button. This will ask you for a location to save all the files and HTML code. All these files can then be uploaded to the server manually.

Getting Colourful

You'd be surprised just how often a great photo is edited using simple, but very effective, techniques. These techniques often centre around the colour options within Lightroom; and through the tutorials in this book you can learn to apply these fine alterations to great effect.

Not all Lightroom effects have to be dramatic. The great strength of the program is that it can be used to make some subtle improvements to images, making great shots even better. The difference between these two images may appear fairly subtle at first glance but the exposure, saturation and colour balance of the main image has been carefully tweaked using the Basic panel, found in the top right sidebar of the Develop module. Sometimes, the key to Lightroom is subtlety.

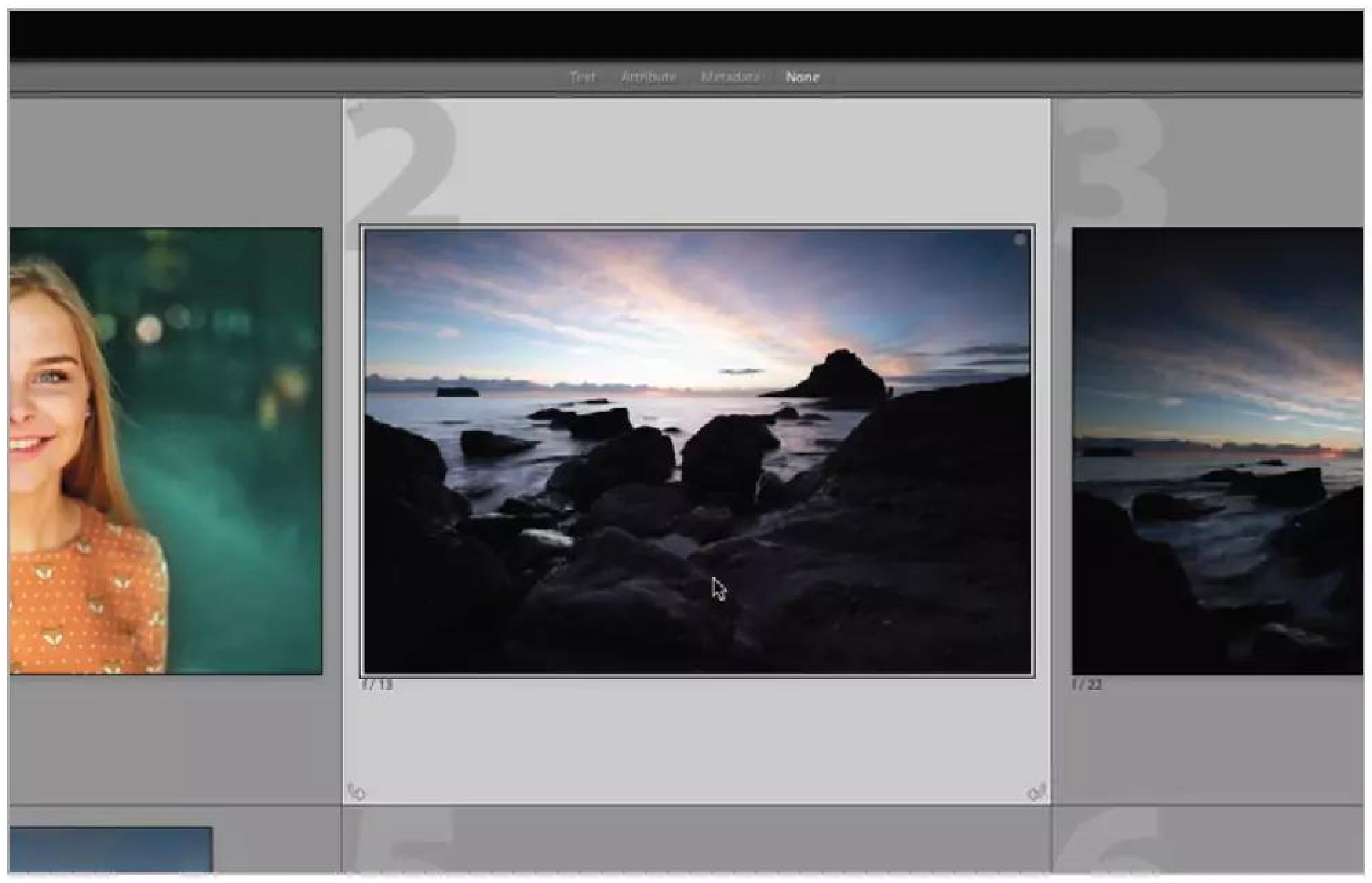


Going Further: Lightroom Projects

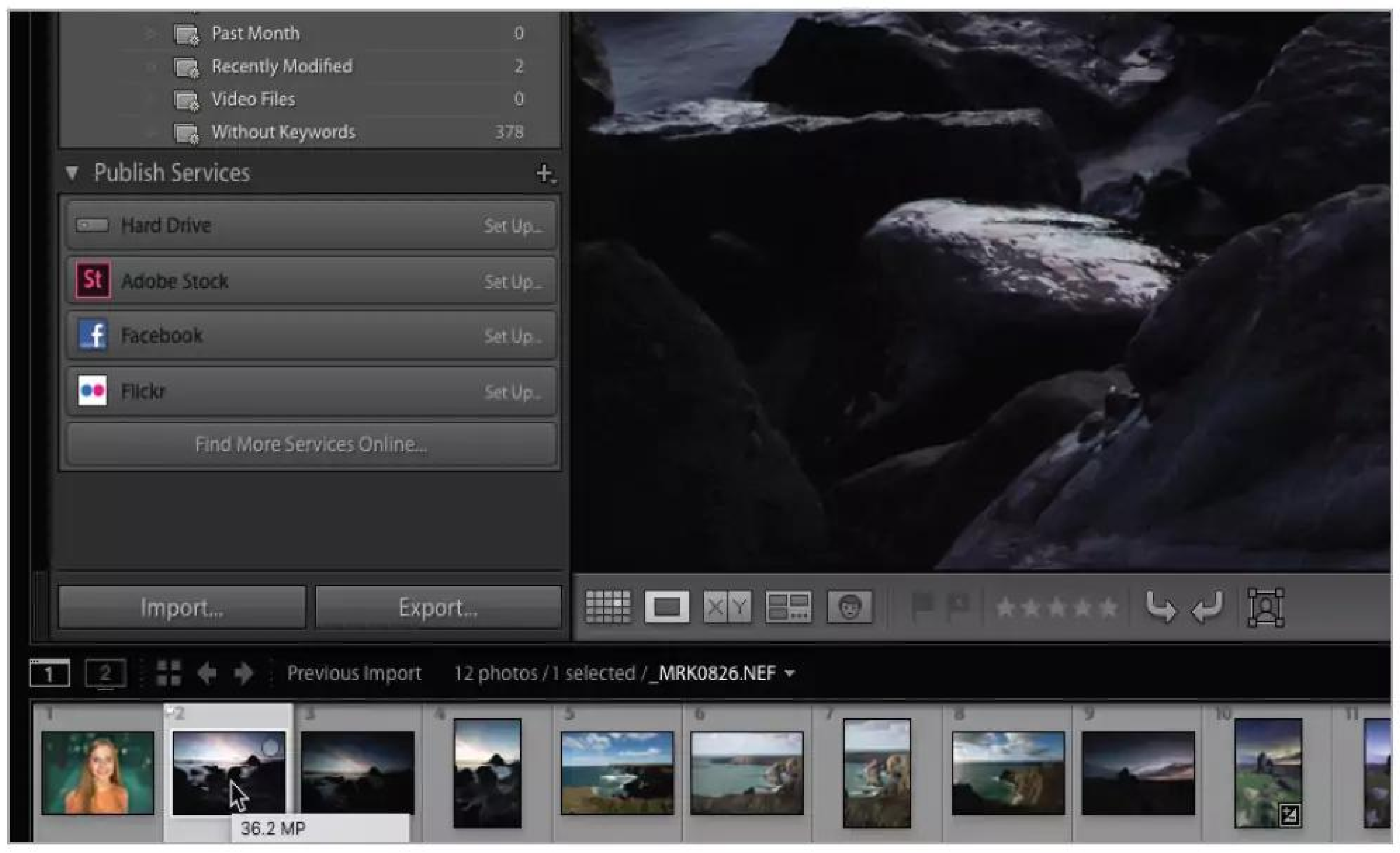
Hopefully by now you are feeling more confident about what you can achieve in Lightroom. With that in mind, here are a few more in-depth guides to Lightroom that expand upon what you've discovered so far. We delve a little deeper into landscape processing, as well as black and white conversions and using plugins in your workflow too.

Processing Your Landscape Photos

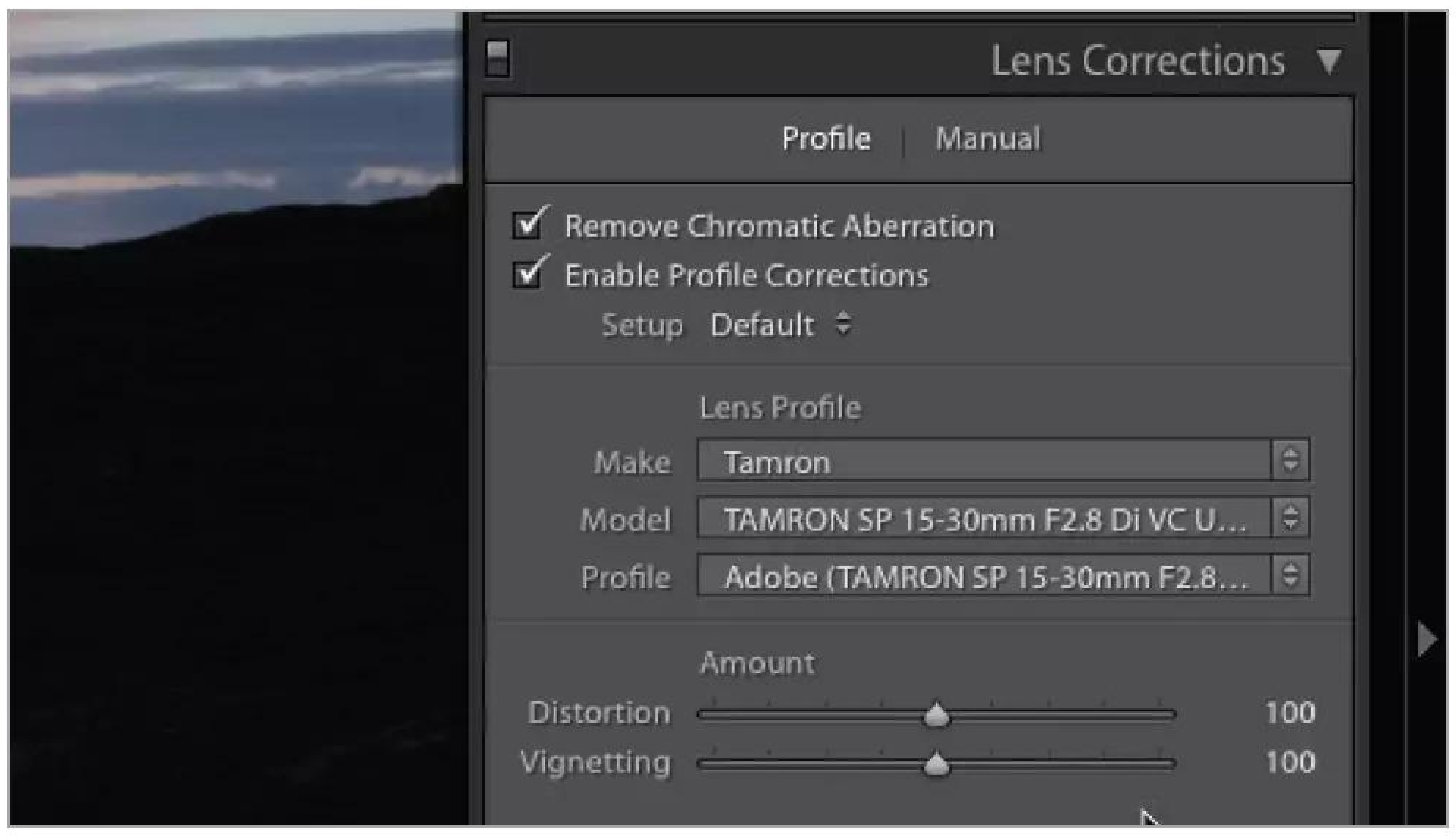
Shooting landscapes can be a lot of fun, whether you're doing it as a professional job or just as a leisure activity. Always shoot Raw because once you get the image file into Lightroom, you will see how you can transform the original capture beyond what you thought possible.



1 The process starts after you have imported the images you want to work on into the Library Module. For this example tutorial we are going to process an image of a sunrise taken by the coast. It is underexposed but the sky has good detail and you can bring out more in the sea and rocks too.

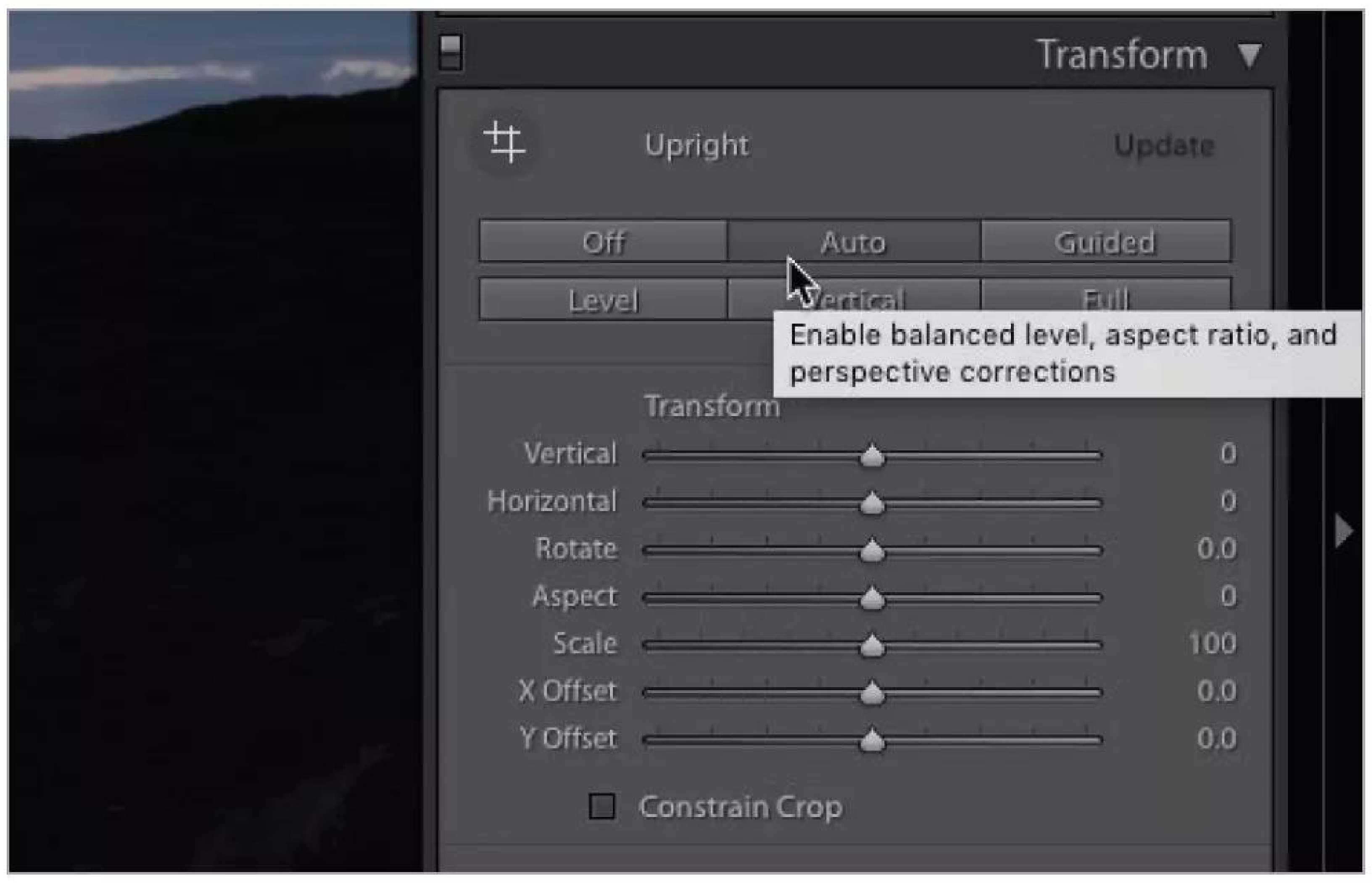

Past Month
Recently Modified
Video Files
Without Keywords
Publish Services
Hard Drive
Adobe Stock
Facebook
Flickr
Find More Services Online...
Import...
Export...
Previous Import
12 photos / 1 selected / _MRK0826.NEF
36.2 MP

2 When you open the Develop Module, click on the image you want to work on in the filmstrip and view it in the main view window. As mentioned, the example image sky is fairly well exposed but the foreground rocks are underexposed by a fair amount. First though, we can add lens correction.


Lens Corrections
Profile
Manual
Lens Profile
Amount

☑ Remove Chromatic Aberration
☑ Enable Profile Corrections
Setup Default
Make Tamron
Model TAMRON SP 15-30mm F2.8 Di VC U…
Profile Adobe (TAMRON SP 15-30mm F2.8…
Distortion 100
Vignetting 100

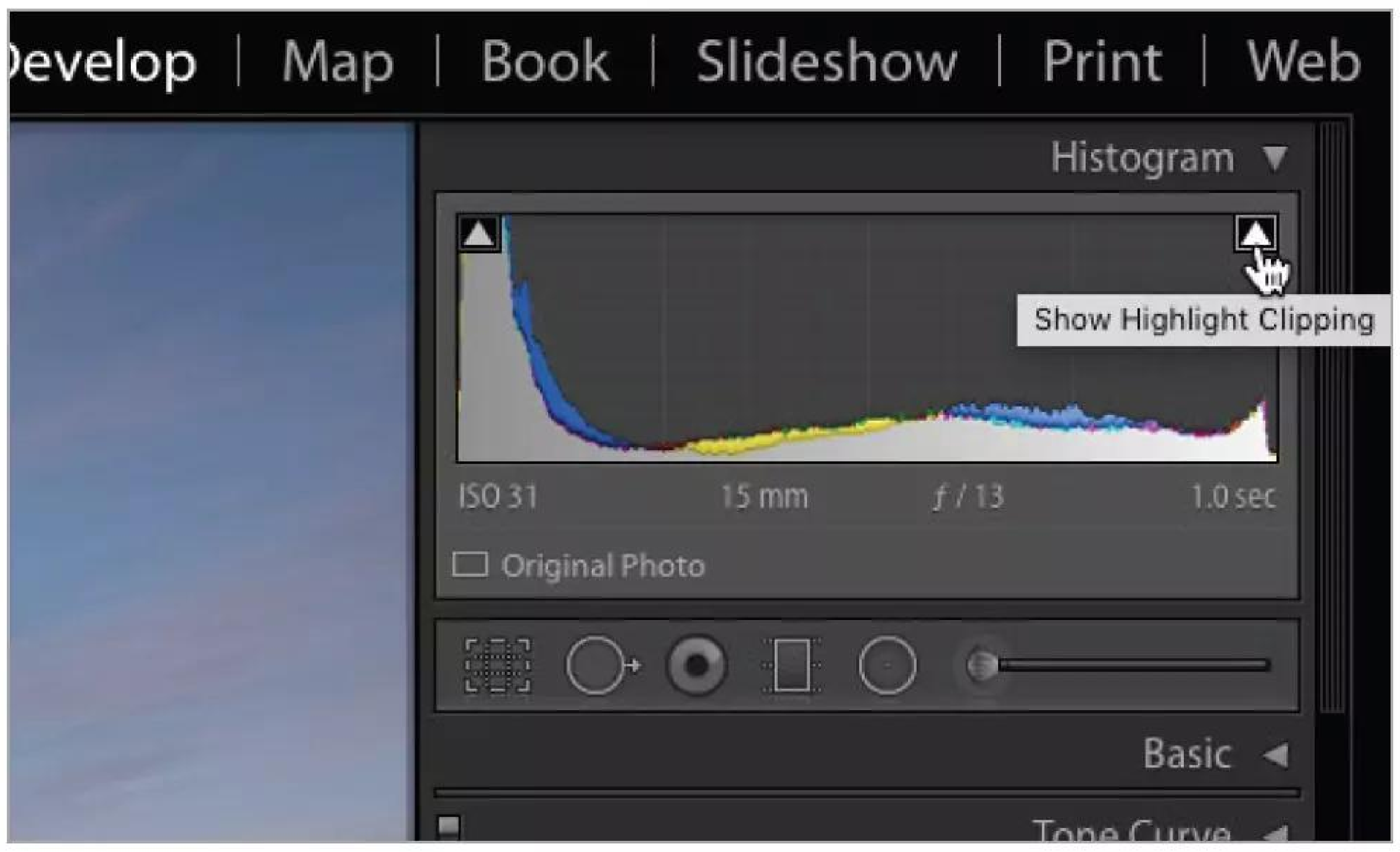
3 Click the Lens Correction tool. Then click on the Profile button to view the options available. If you click the Remove Chromatic Aberration button and the Enable Profile Corrections button, it will automatically detect the lens used and correct any distortions and colour aberrations.


Transform
Upright
Update
Off
Auto
Guided
Level
Vertical
Full
Transform
Constrain Crop

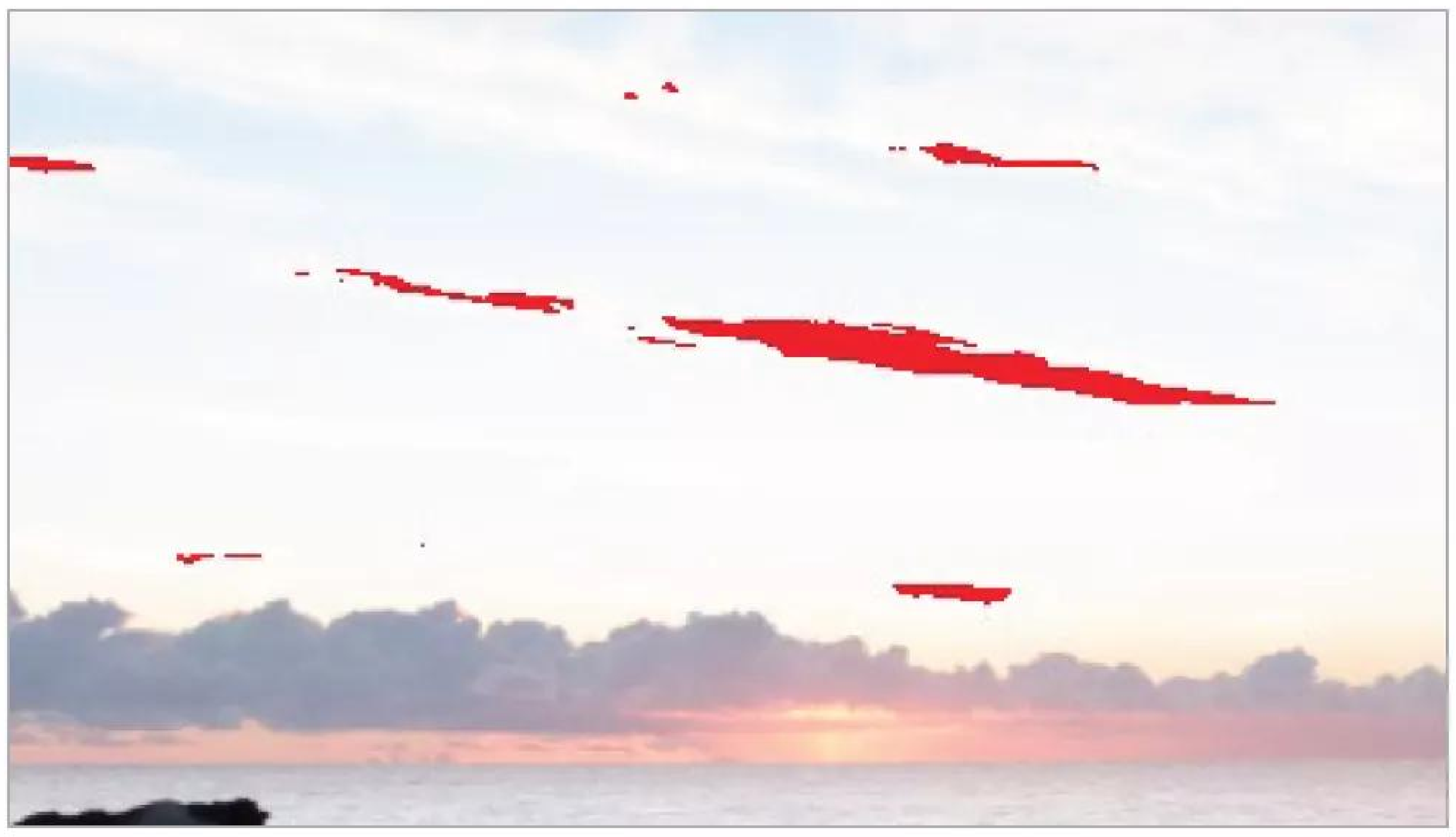
Enable balanced level, aspect ratio, and perspective corrections

Vertical 0
Horizontal 0
Rotate 0.0
Aspect 0
Scale 100
X Offset 0.0
Y Offset 0.0

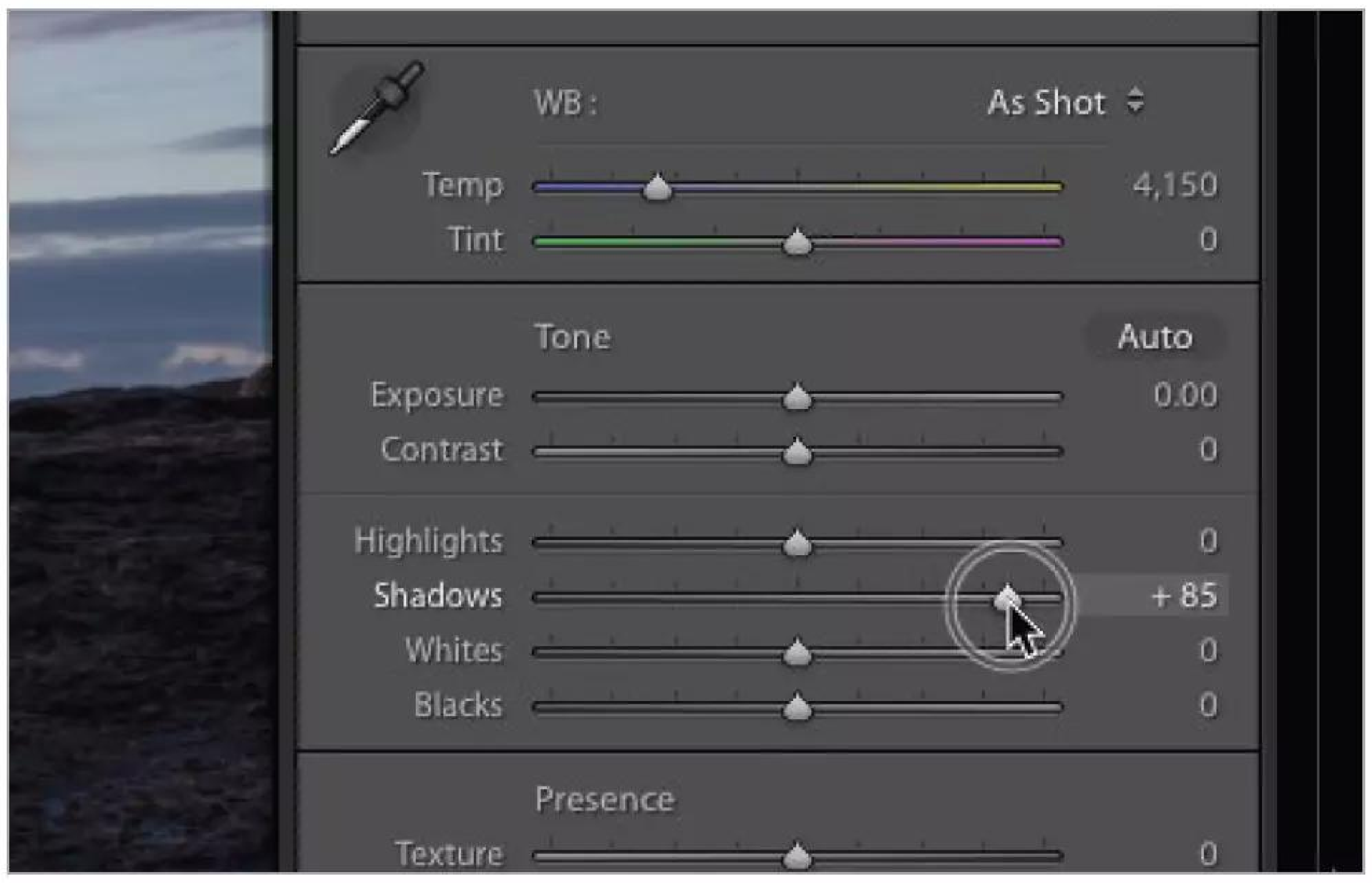
4 Next you can sort out the slightly off-level horizon. Click on the Transform tool and then click on the Auto level tool. This will automatically detect any strong horizontal or vertical elements and adjust the image. For this landscape, it has simply levelled the horizon.


Develop | Map | Book | Slideshow | Print | Web
Histogram
Show Highlight Clipping
ISO 31
15 mm
ƒ / 13
1.0 sec
Original Photo
Basic
Tone Curve

5 A useful aid to use while working is to activate the Show Highlight Clipping and Show Shadow Clipping options in top corners of the histogram. With these two active, you can see whether your image is overexposed to the point highlight details are lost to pure white, or underexposed to solid black.

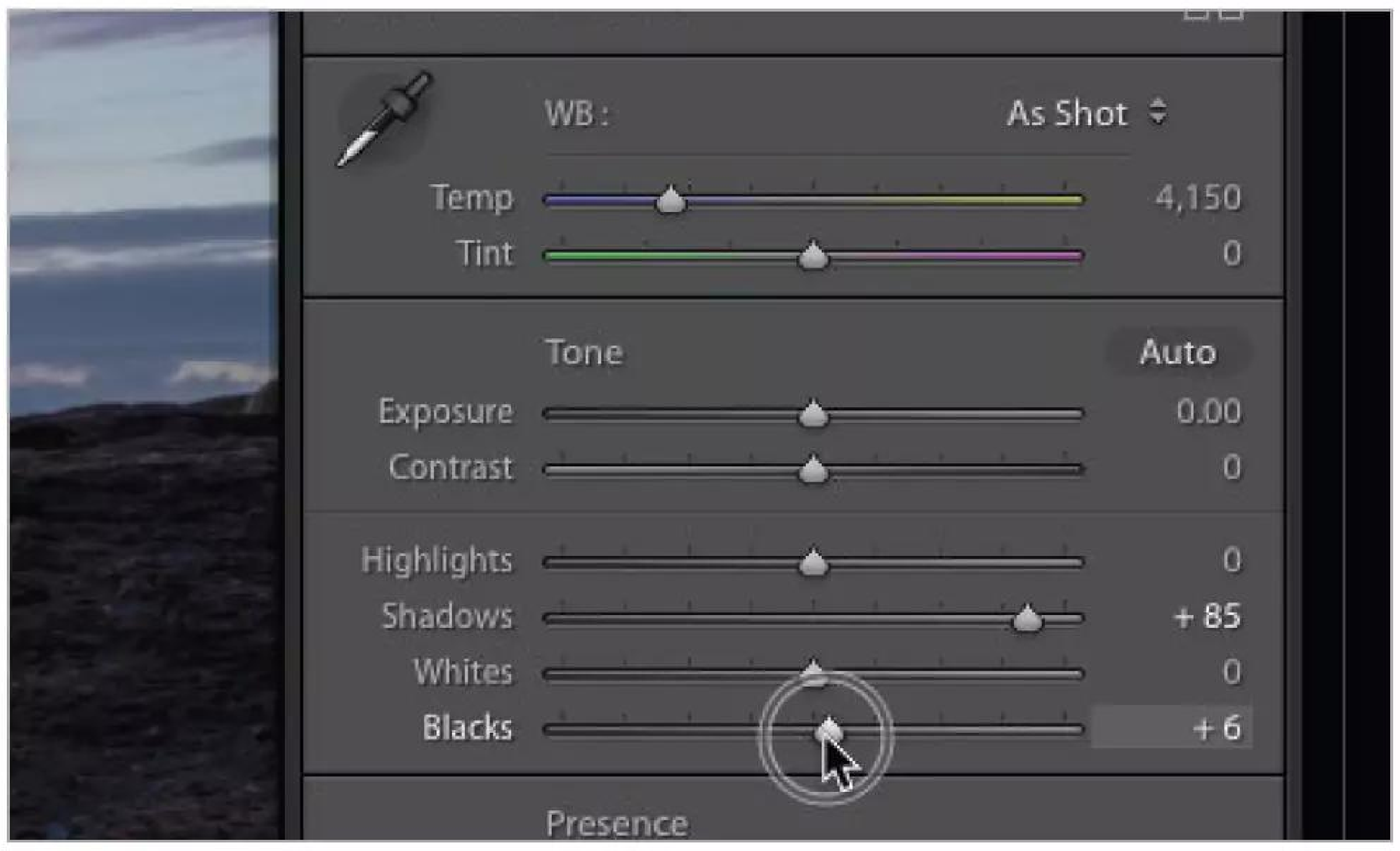


6 Areas of the shot overexposed to solid white will show up on your image as a red overlay. When the amount of lost overexposed detail increases, the red area spreads in tandem to warn you. The underexposed areas will show up as blue to warn you that areas are now solid black and contain no detail.



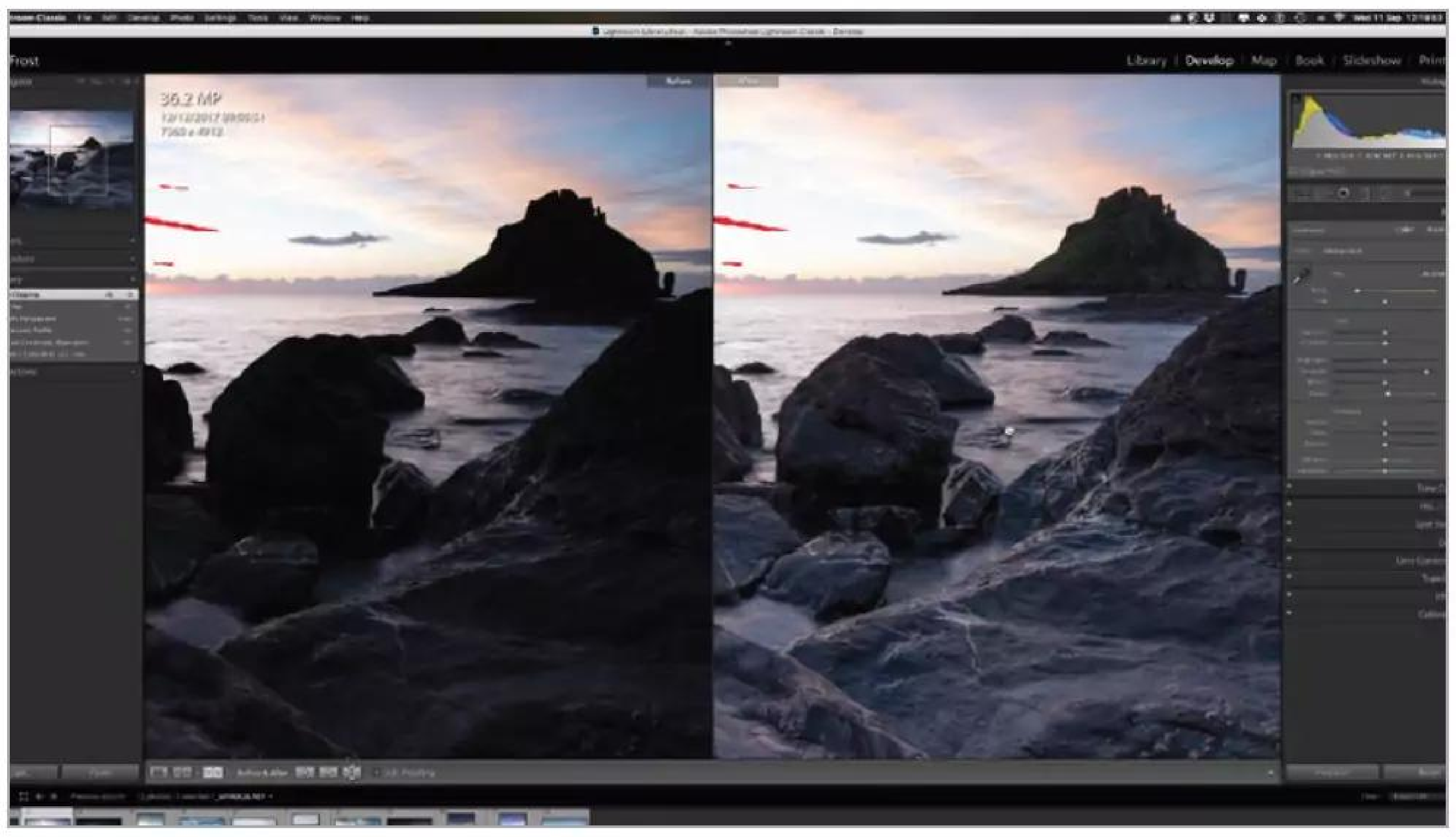
WB : As Shot
Temp 4,150
Tint 0
Tone Auto
Exposure 0.00
Contrast 0
Highlights 0
Shadows + 85
Whites 0
Blacks 0
Presence
Texture 0

7 Now you can begin with some basic edits to get the image a bit more balanced than it is at the moment. Let's tackle the shadows first since they need the most attention and are in need of a boost. Open the Basic tools panel and start to move the Shadows slider to the right.

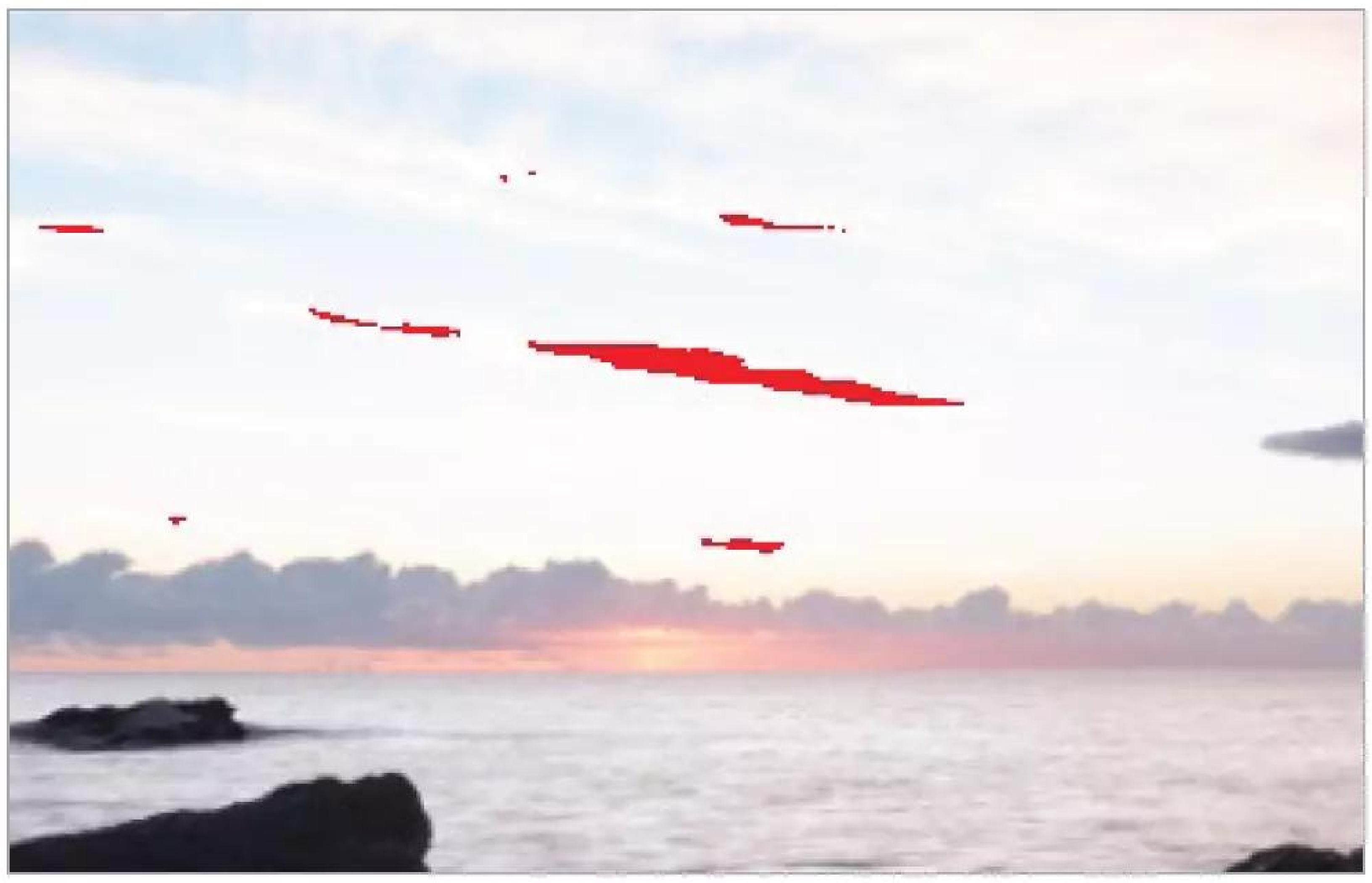


WB : As Shot
Temp 4,150
Tint 0
Tone Auto
Exposure 0.00
Contrast 0
Highlights 0
Shadows + 85
Whites 0
Blacks + 6
Presence

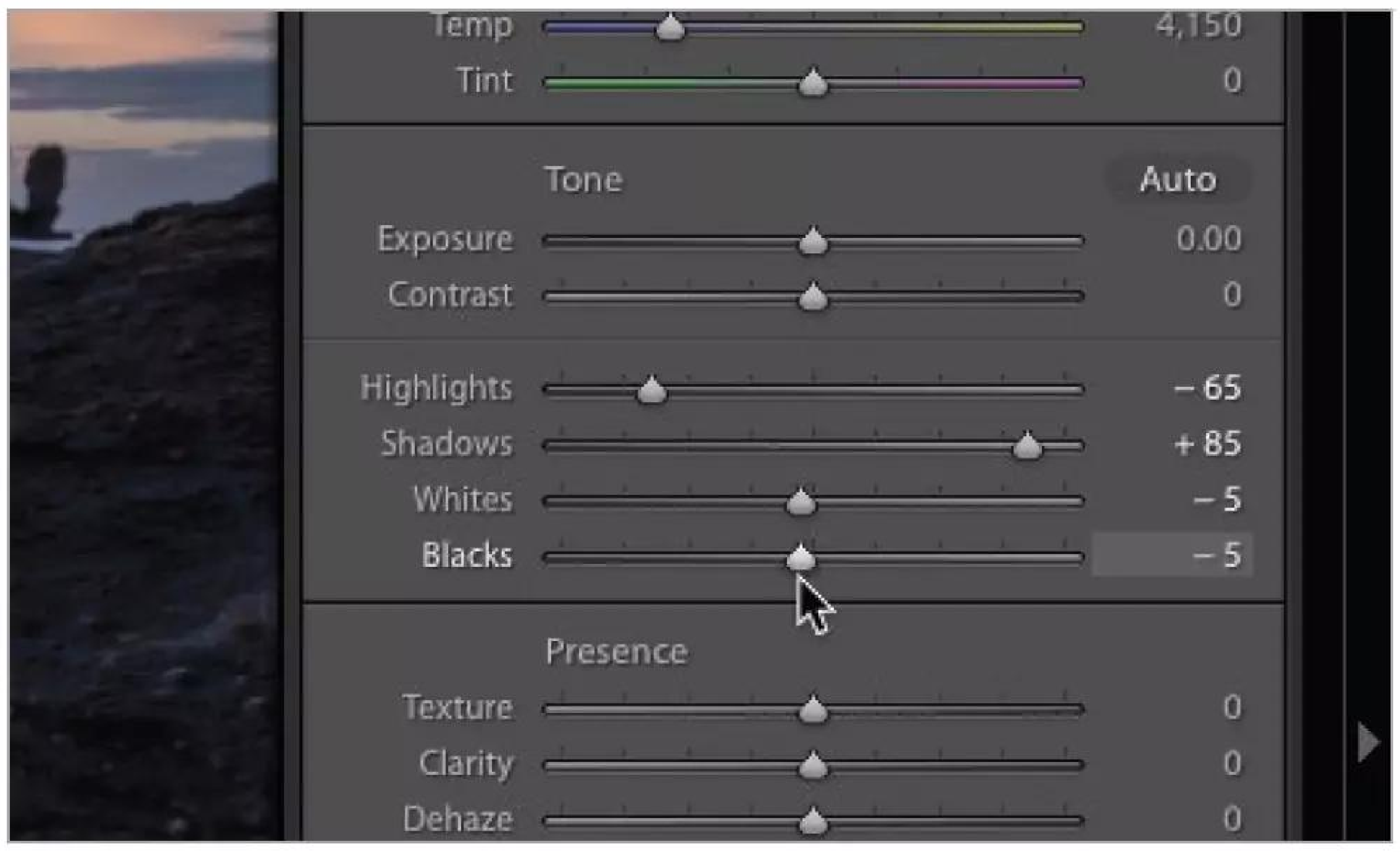
8 You will see the darkest parts of the image start to increase in brightness. Shadows adjustment can be fairly subtle at first, but, if you push it too far, you risk exacerbating any image noise that might be present in the shot. In this case, a +85 adjustment works well. Then, also add +6 to the Blacks.



9 It is down to personal taste but it might be a good idea to actually see a comparison to your original so you can judge how much the image is changing. If you press Y you can use a Before and After split screen with your current edit shown on the left.

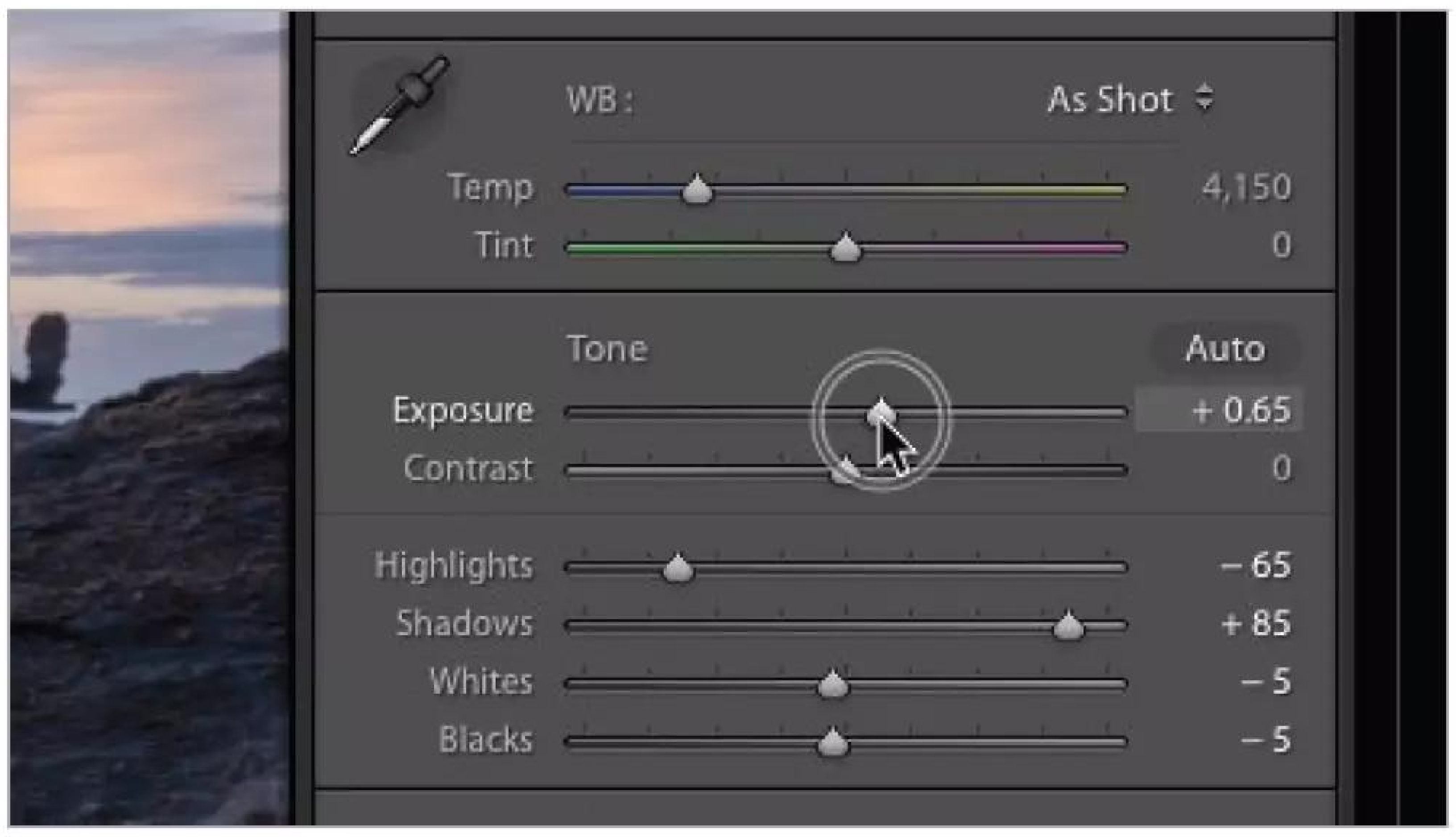


10 Our next edit will remove the sky area above the rising sun that is currently lost to overexposure. Drag the Highlights slider to the left and you can see the lightest areas of the image start to decrease in brightness. In effect, this is the reverse of the Shadows adjustment.



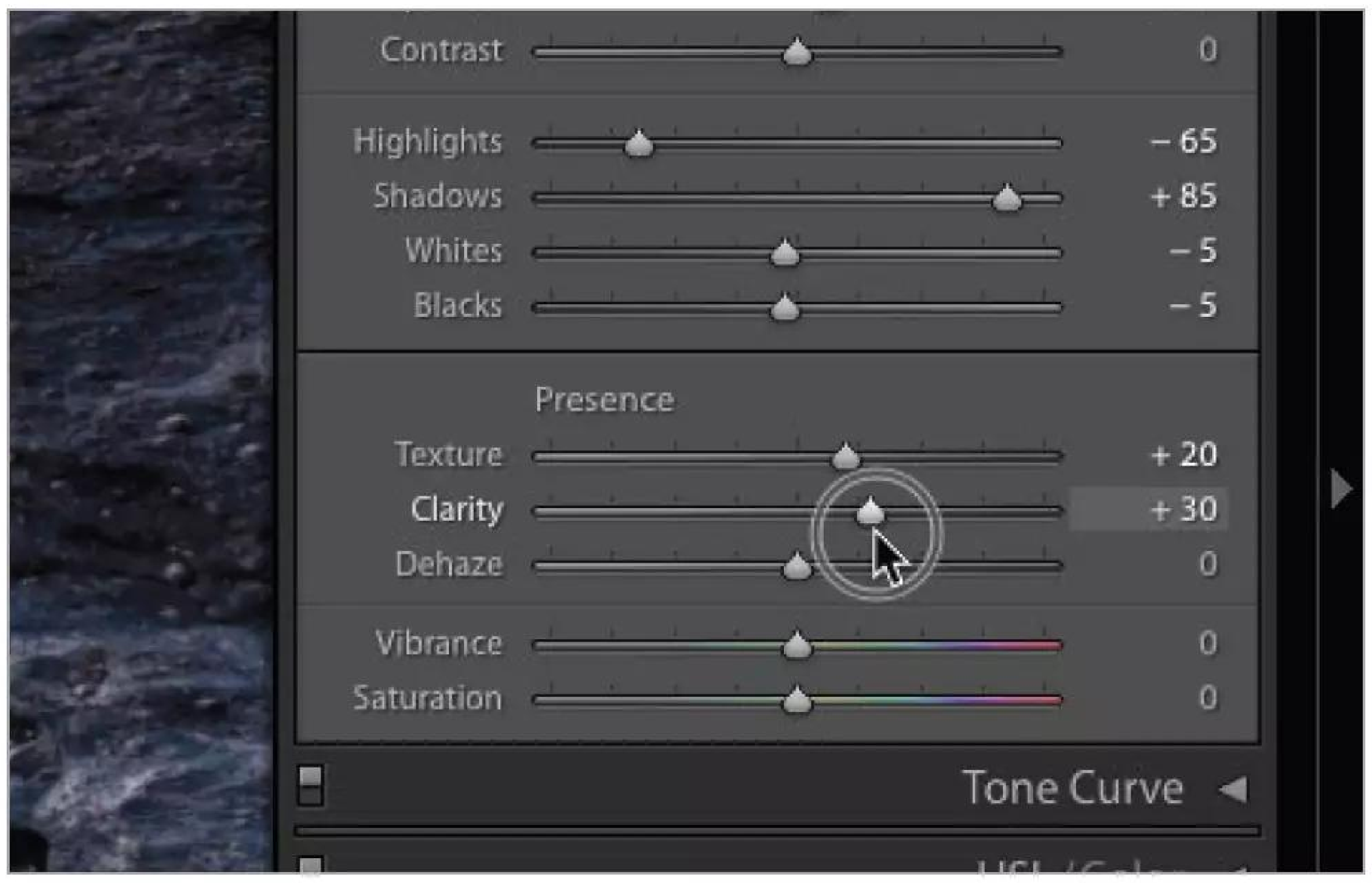
Temp 4,150
Tint 0
Tone Auto
Exposure 0.00
Contrast 0
Highlights – 65
Shadows + 85
Whites – 5
Blacks – 5
Presence
Texture 0
Clarity 0
Dehaze 0

11 Depending on the image, pushing the Highlights slider too far left will create a very unnatural looking image. In this case, a -65 value gives us a good sky. Sliding the Whites tab a little to the left also ensures there are no pure whites in the image, if that's to your taste.



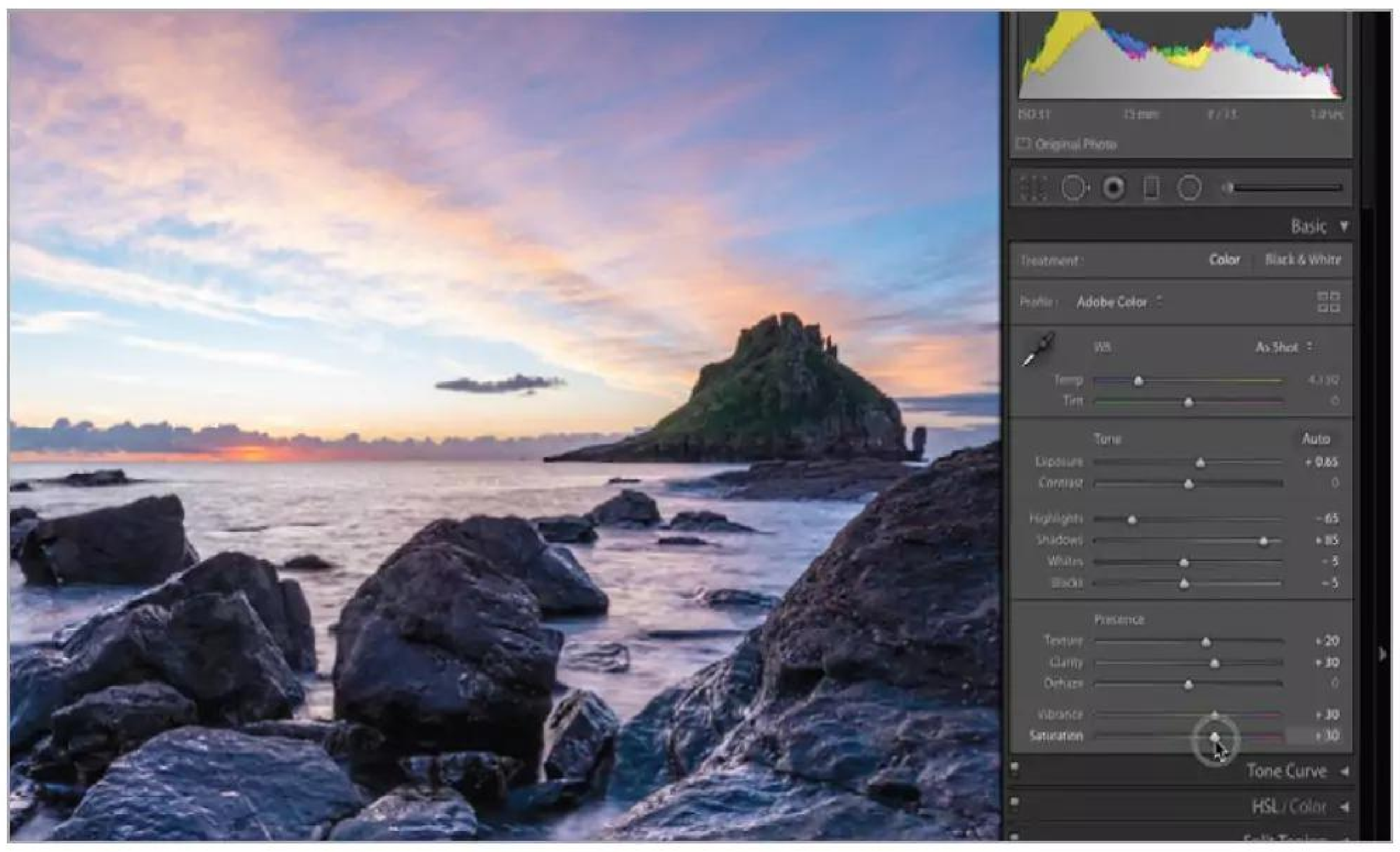
WB : As Shot
Temp 4,150
Tint 0
Tone Auto
Exposure + 0.65
Contrast 0
Highlights – 65
Shadows + 85
Whites – 5
Blacks – 5

12 Now that everything is a little more balanced, you can bring up the exposure of the entire image, by increasing the Exposure to about +0.65. At the moment though, things are looking a little flat. It could do with some more contrast and a little more colour.

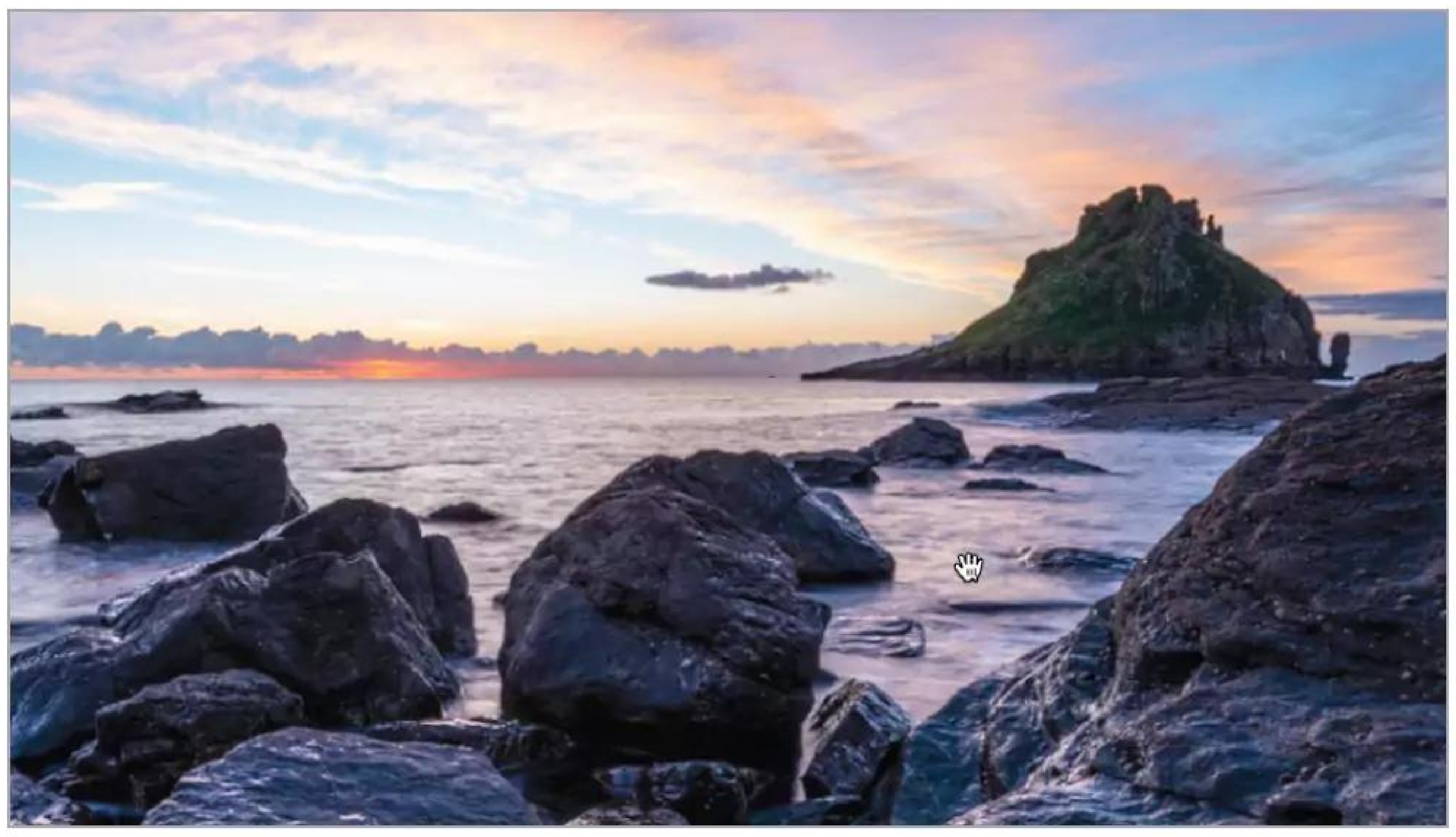


Contrast 0
Highlights – 65
Shadows + 85
Whites – 5
Blacks – 5
Presence
Texture + 20
Clarity + 30
Dehaze 0
Vibrance 0
Saturation 0

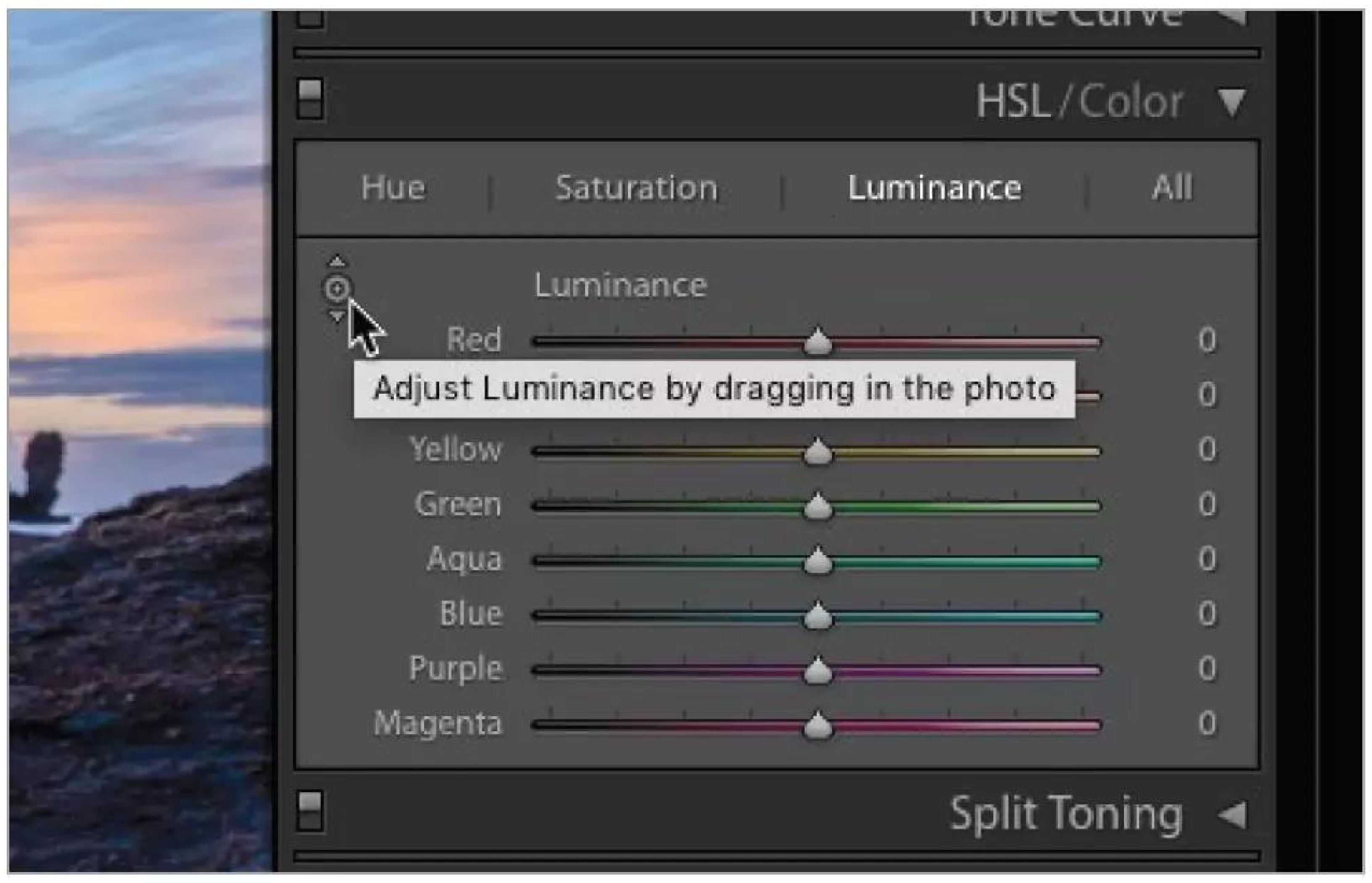
13 You can extract more detail from your image by using the Texture and Clarity sliders. Found under the Presence tab, it is a way of adding micro contrast to the mid-tone areas of the image. Again, beware of overdoing it. A Texture value of +20 and Clarity value of about +30 brings out lots of detail.



14 Now you can address the issue of colour. To make the image more vivid, you can adjust both Vibrance and Saturation. It's best to try Vibrance first as you can increase saturation in the more muted colours before applying a stronger, more global Saturation value to the overall image.

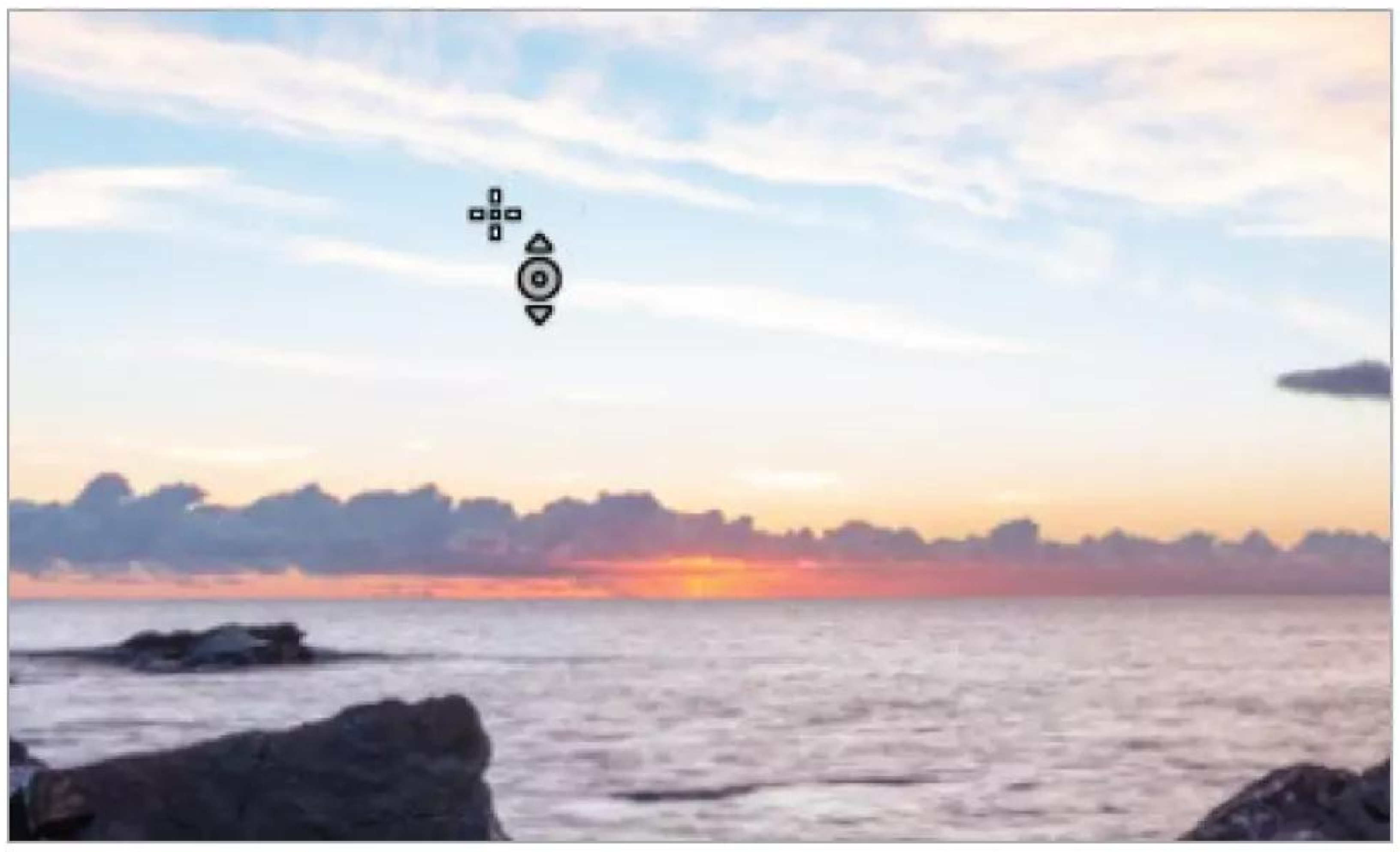


15 The next bit is purely optional. There is a nice little trick you can try on your images which involves targeting certain areas of colour and altering their values. For instance, if you want to decrease the brightness of the pale blue sky, here's a quick and simple way to do it.

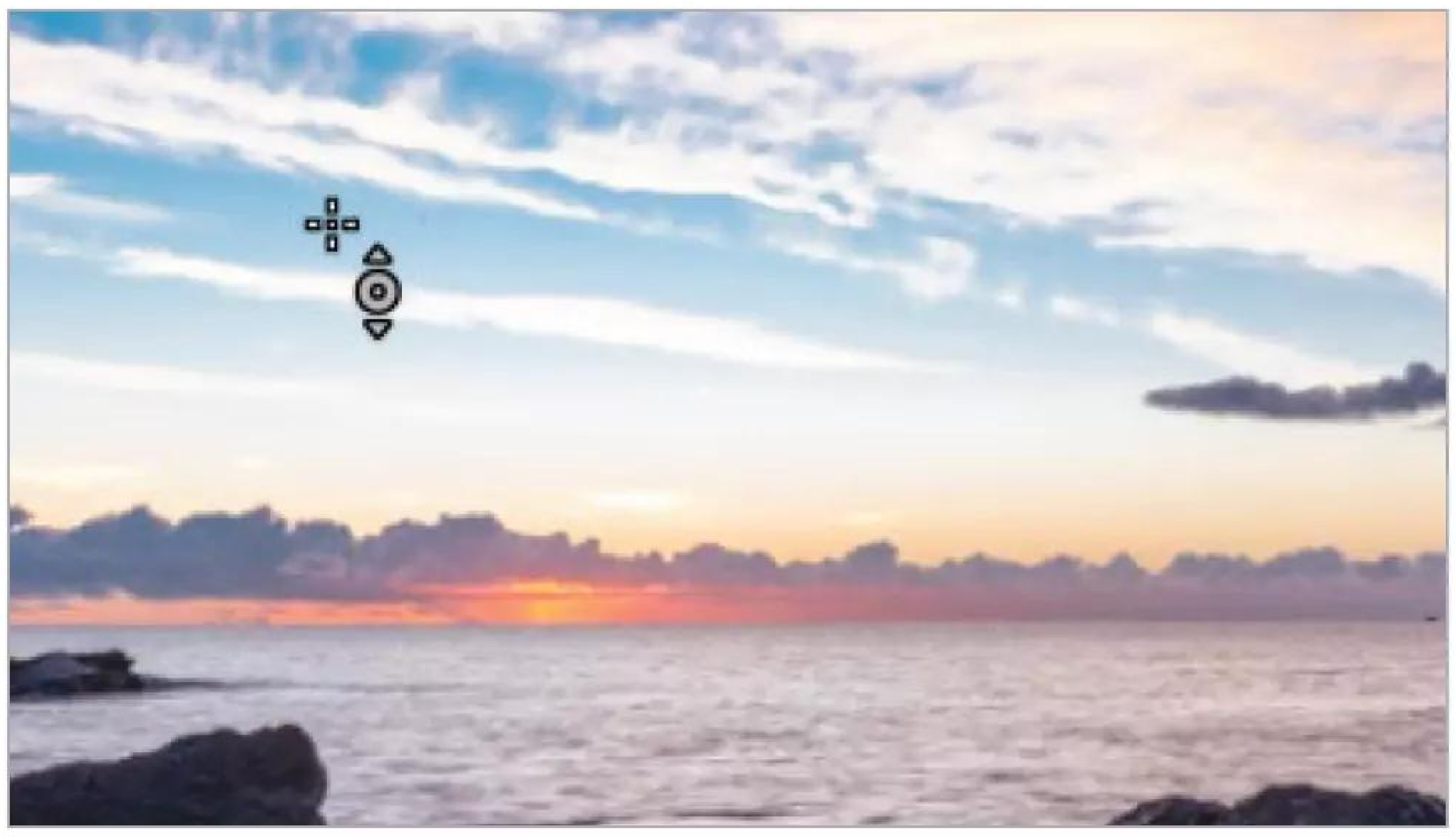


Luminance
Red 0
Adjust Luminance by dragging in the photo
0
Yellow 0
Green 0
Aqua 0
Blue 0
Purple 0
Magenta 0

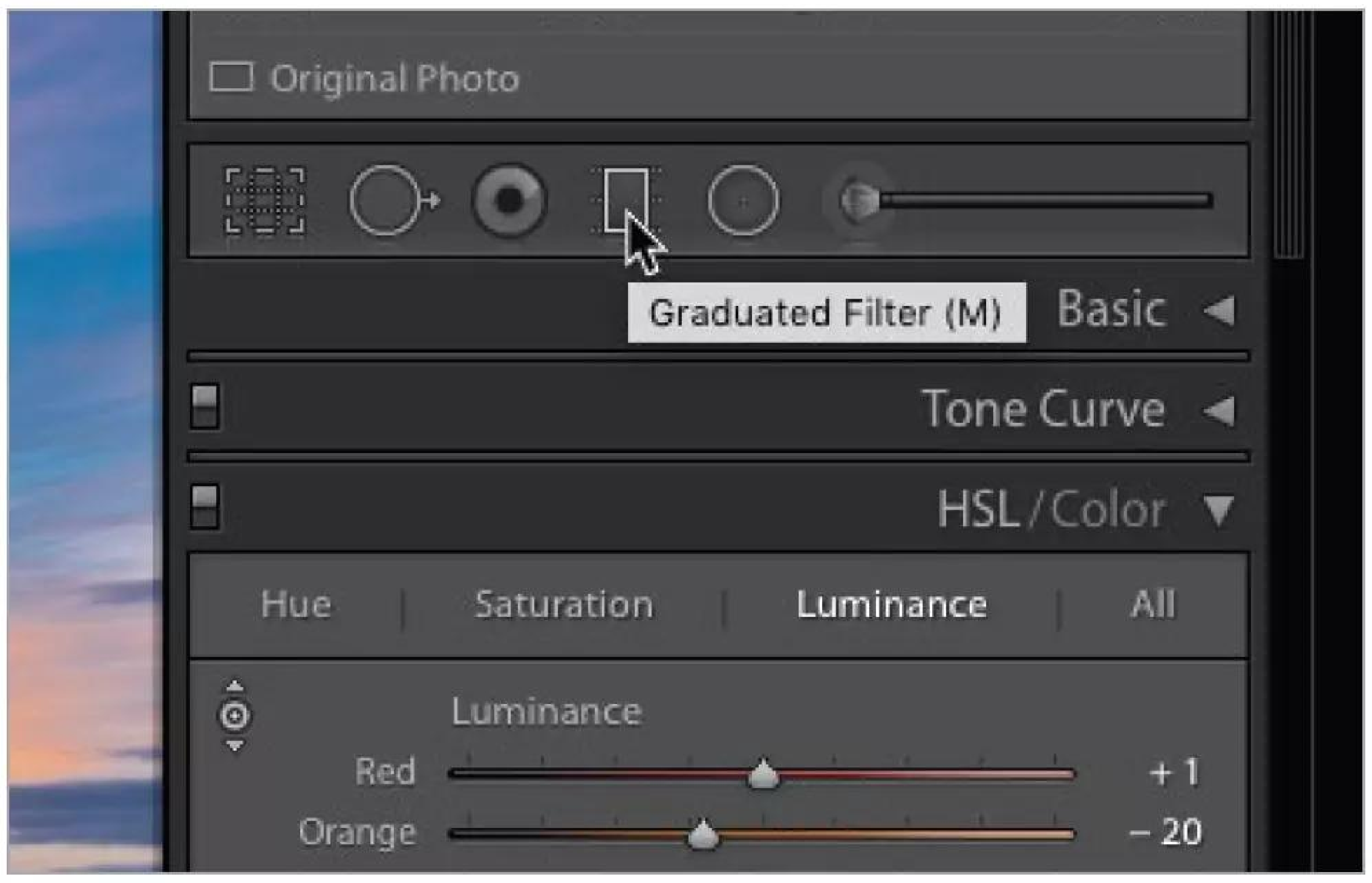
16 Open the HSL/Color/B&W tools and click on the Luminance button. Luminance allows you to control the brightness of key colours in your image. Rather than selecting a colour slider, you can actually adjust a targeted area in your image by clicking and dragging on it.



17 Click the Adjustment icon in the top left of the Luminance panel. Now you can click and drag your cursor on the sky above the horizon; as you do so, you will be able to lighten or darken the colours of the sky. Other colours are unaffected. You will see the Luminance panel sliders change as you do so.

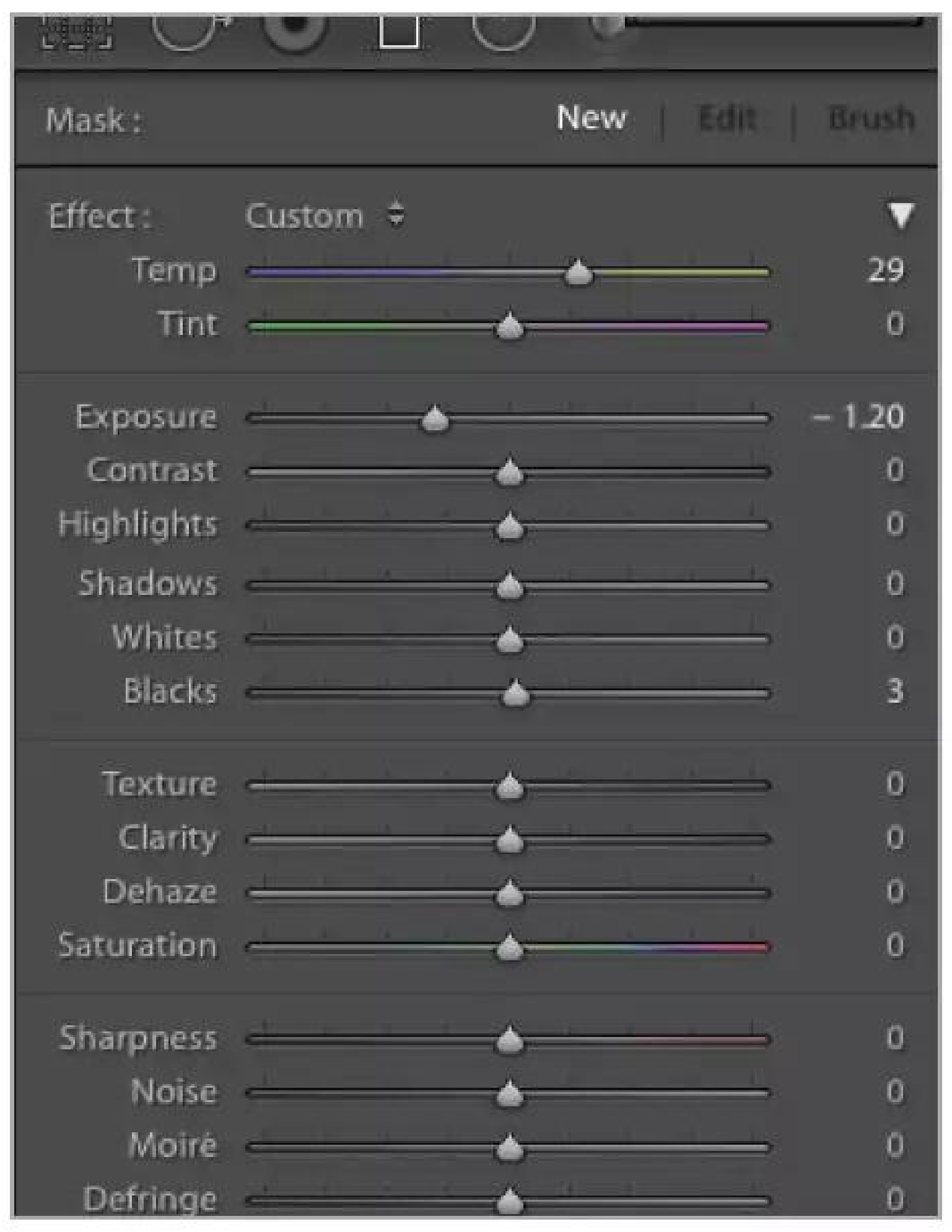


18 Again, watch out for heavy-handed adjustments, if you drag it too far in one direction, you will make the sky too bright and odd looking. Dragging in the opposite direction will darken the blues and aquas of the sky and really make it stand out beautifully against the clouds.



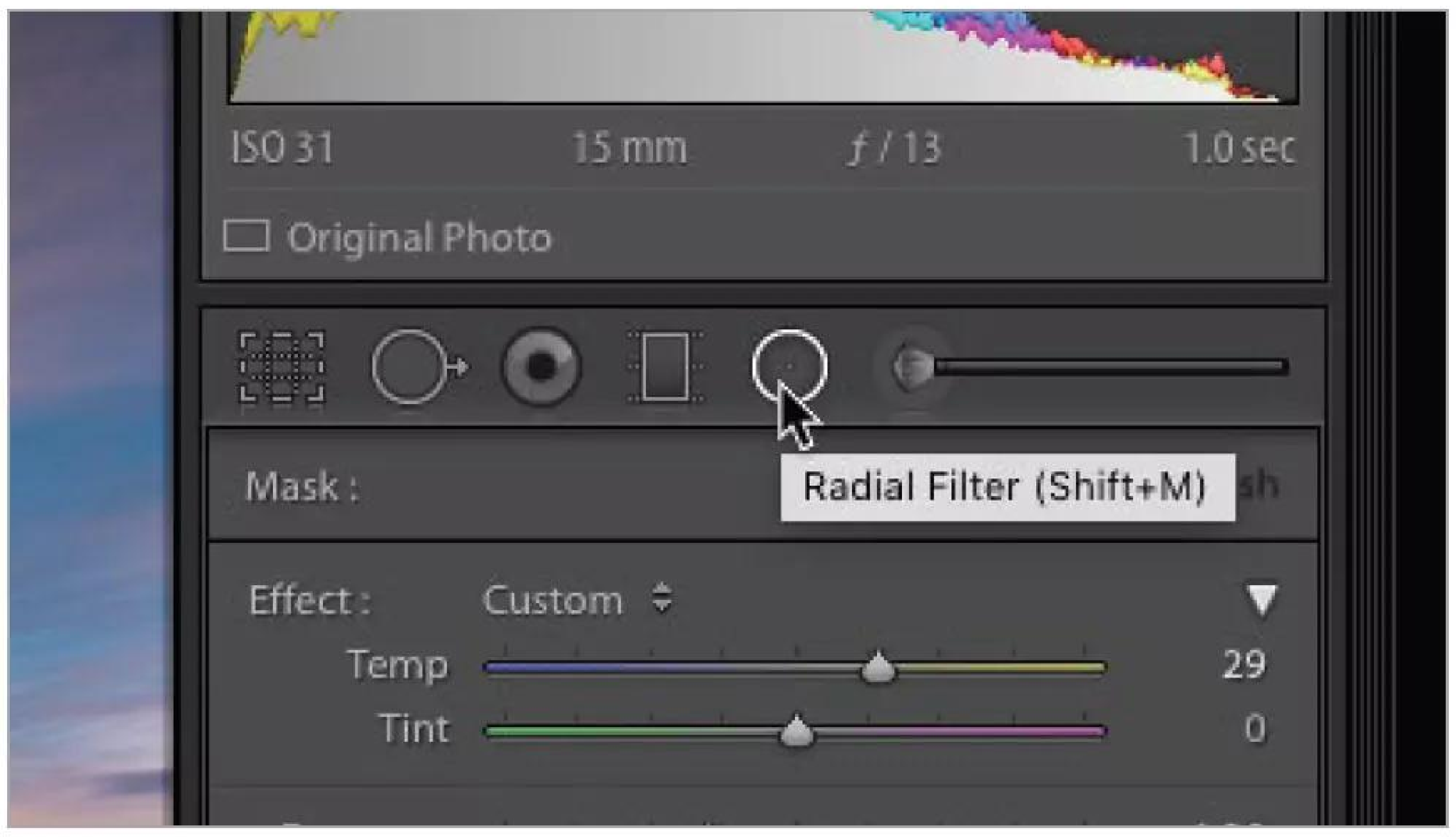
Red +1
Orange – 20

19 Well, so far so good. Let's take a closer look at the sky and target that next. Click on the Graduated Filter tool and drag down from the top of the image to just below the horizon line. If you hold the Shift key, you can constrain it to vertical/horizontal if needs be.



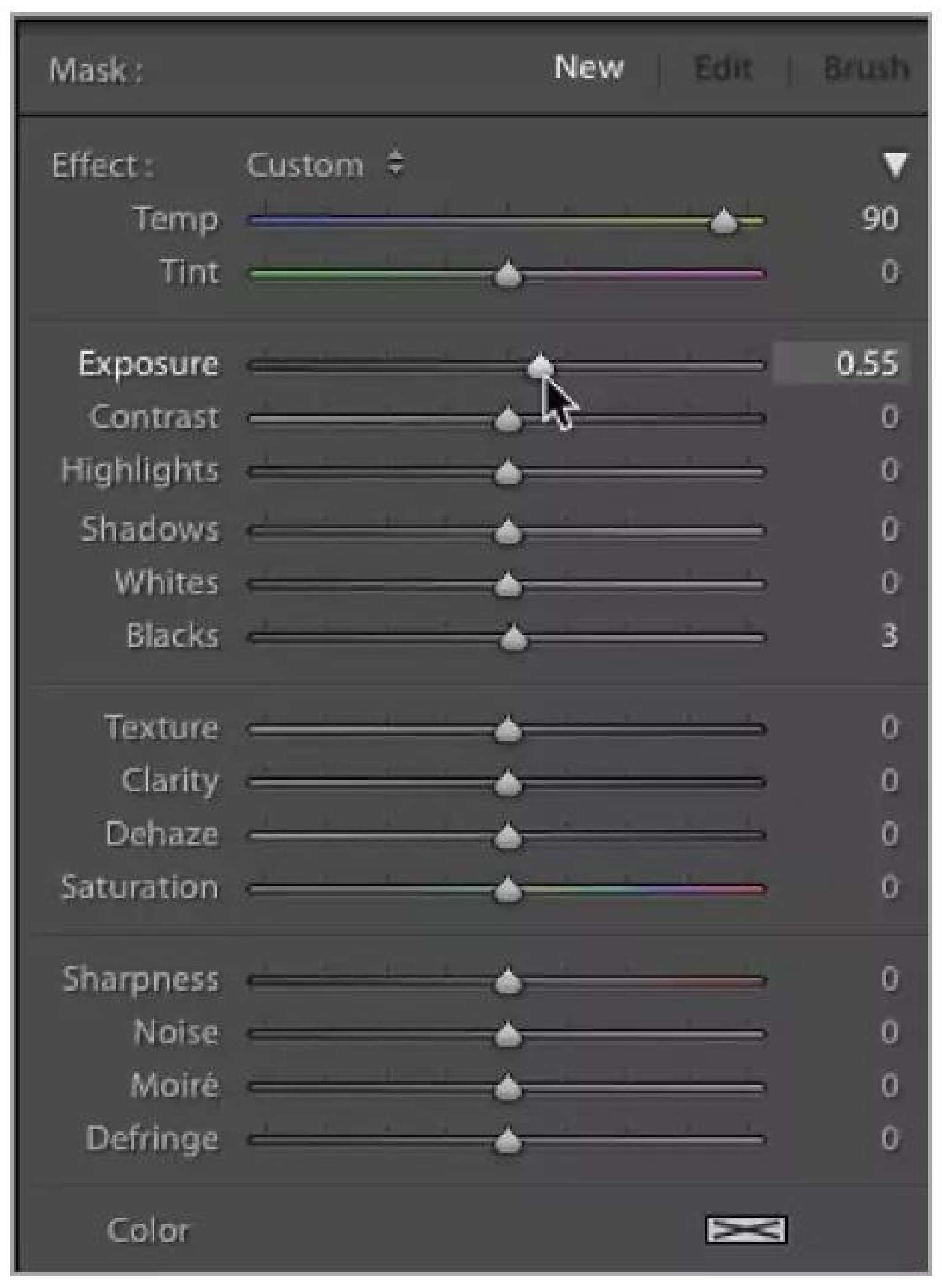
Effect : Custom
Temp 29
Tint 0
Exposure – 1.20
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 3
Texture 0
Clarity 0
Dehaze 0
Saturation 0
Sharpness 0
Noise 0
Moiré 0
Defringe 0

20 The adjustments available to the currently selected filter will drop down and you can add a subtle darkening of the sky using about -1.20 Exposure. You can also enhance the warm tones on the sky by pushing the Temp slider right to a value of about 29 to increase the yellow/orange tones in the sky.

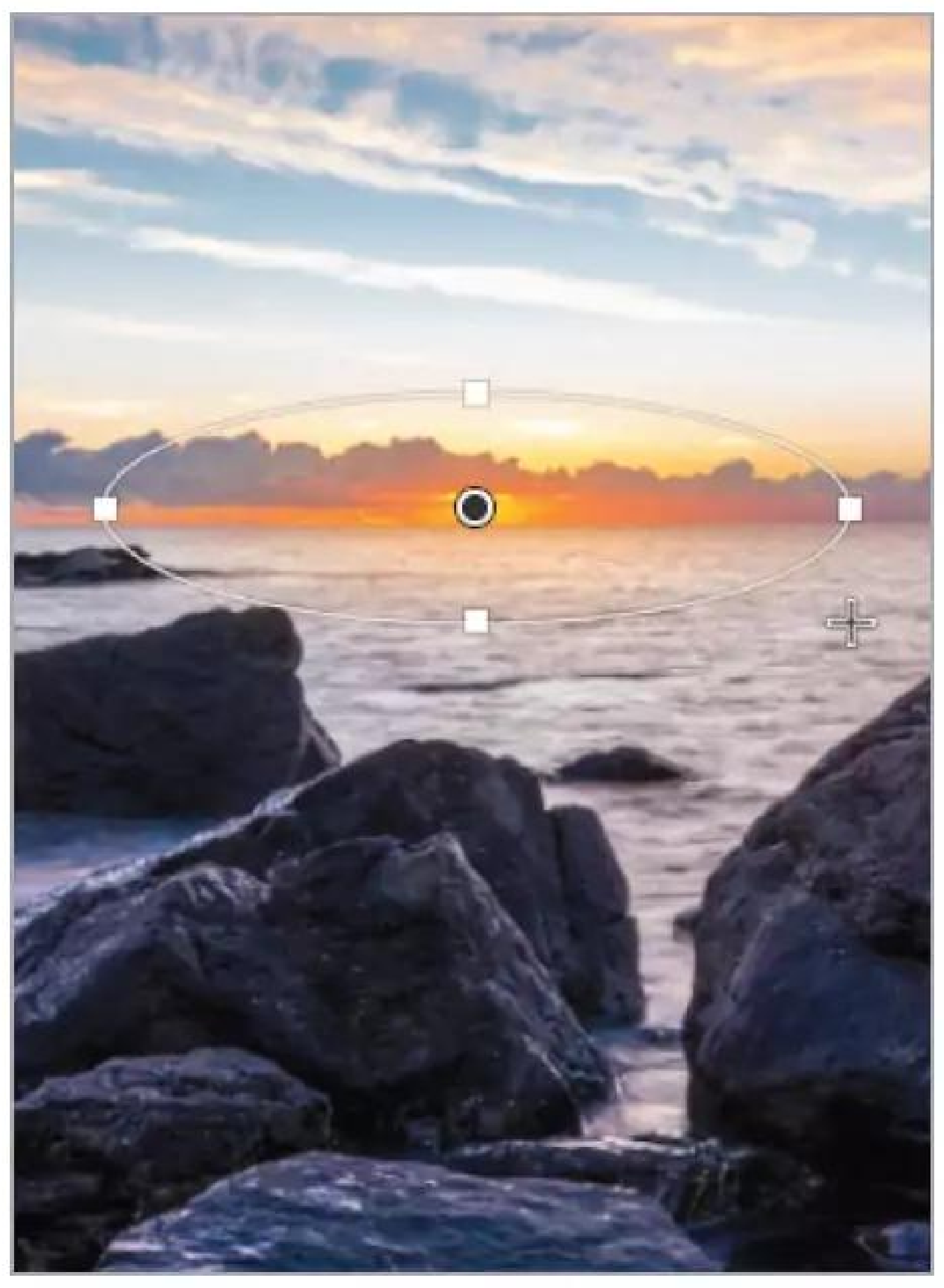


Effect : Custom
Temp 29
Tint 0

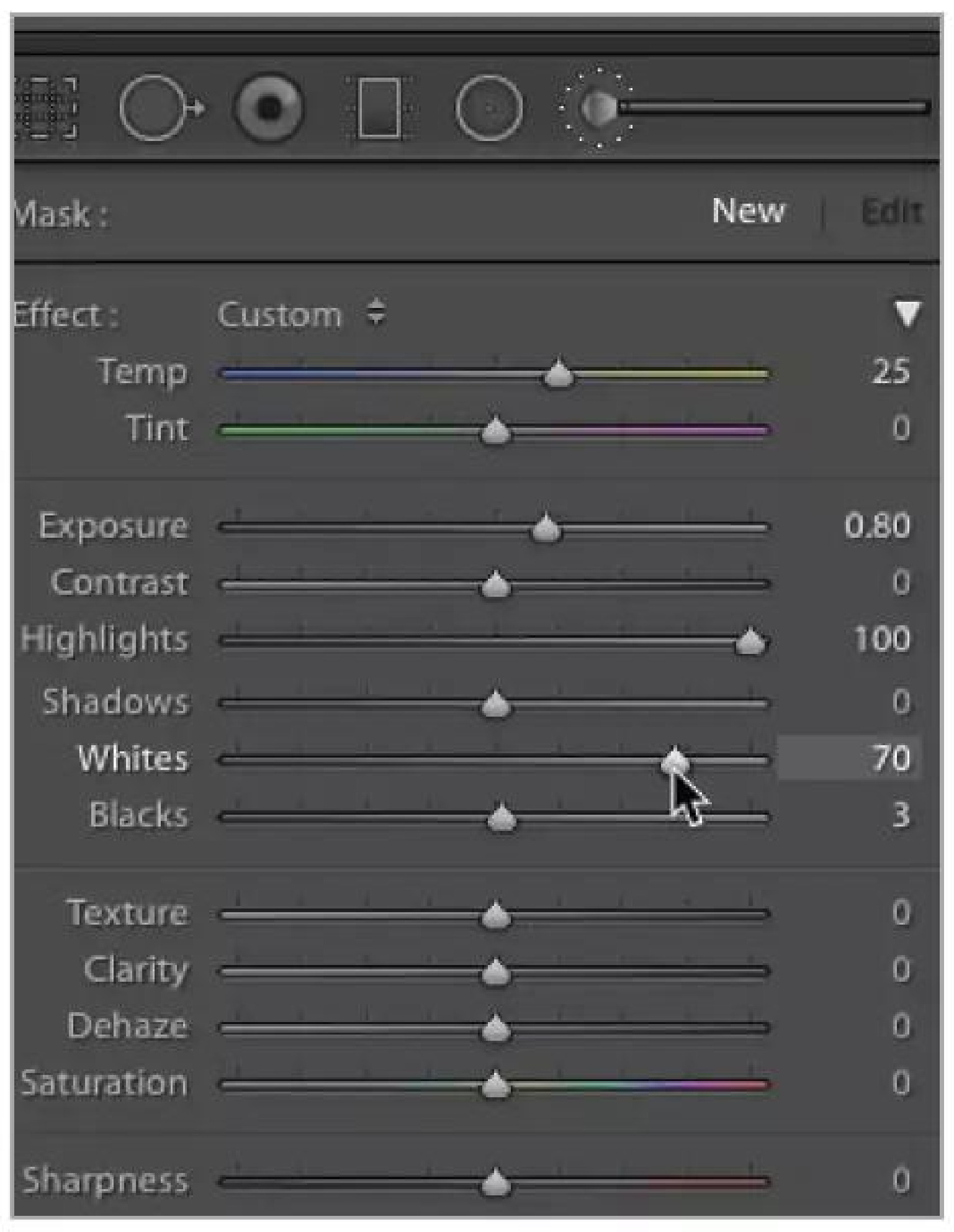
21 A Radial Filter is next, to enhance the sun. You can use it to drag an ellipse around the rising sun and some of the surrounding clouds. Make sure the Invert Mask button is checked so the effect of the filter is inside the ellipse, not outside it. The Feather amount controls how soft it will be.



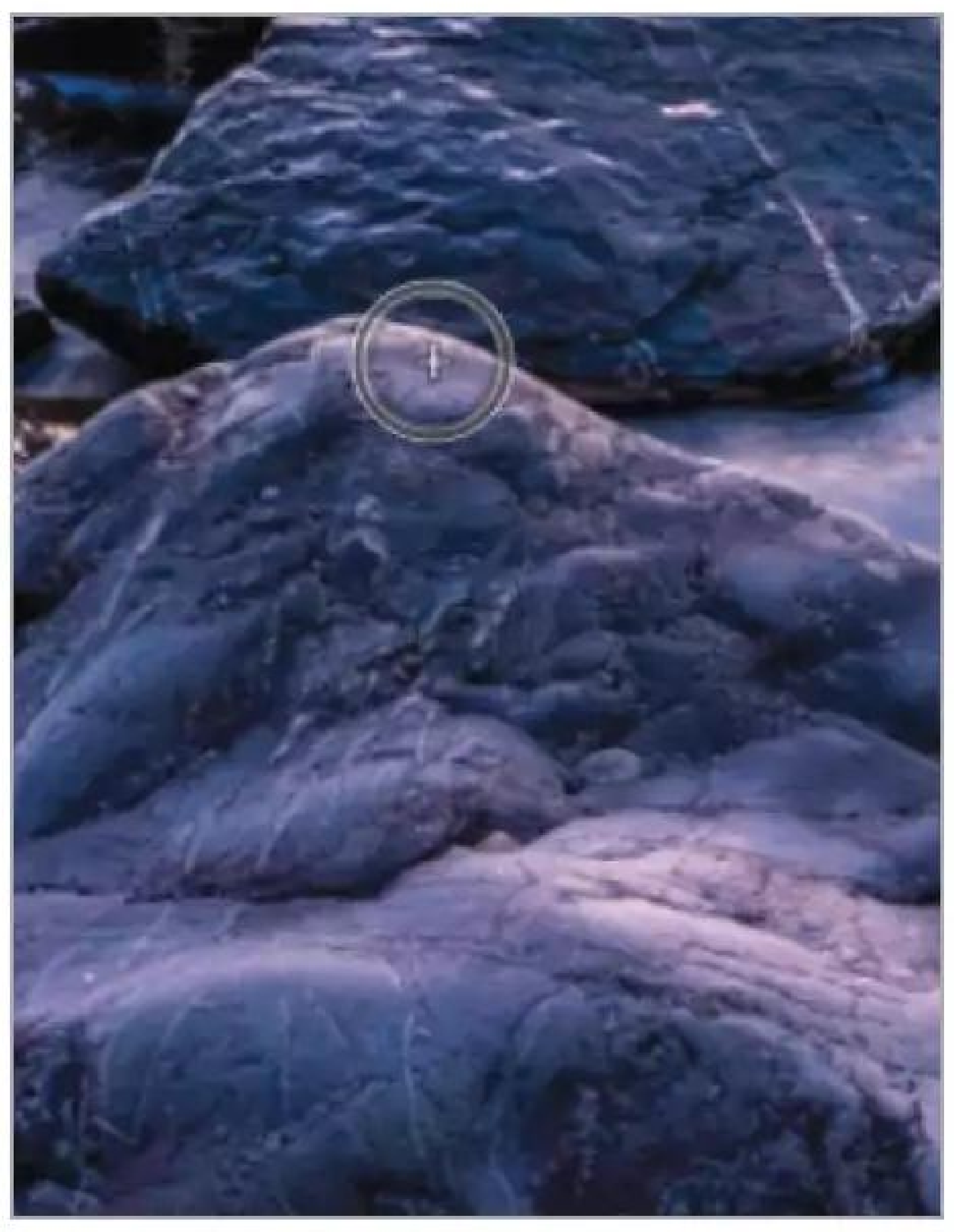
Effect : Custom
Temp 90
Tint 0
Exposure 0.55
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 3
Texture 0
Clarity 0
Dehaze 0
Saturation 0
Sharpness 0
Noise 0
Moiré 0
Defringe 0



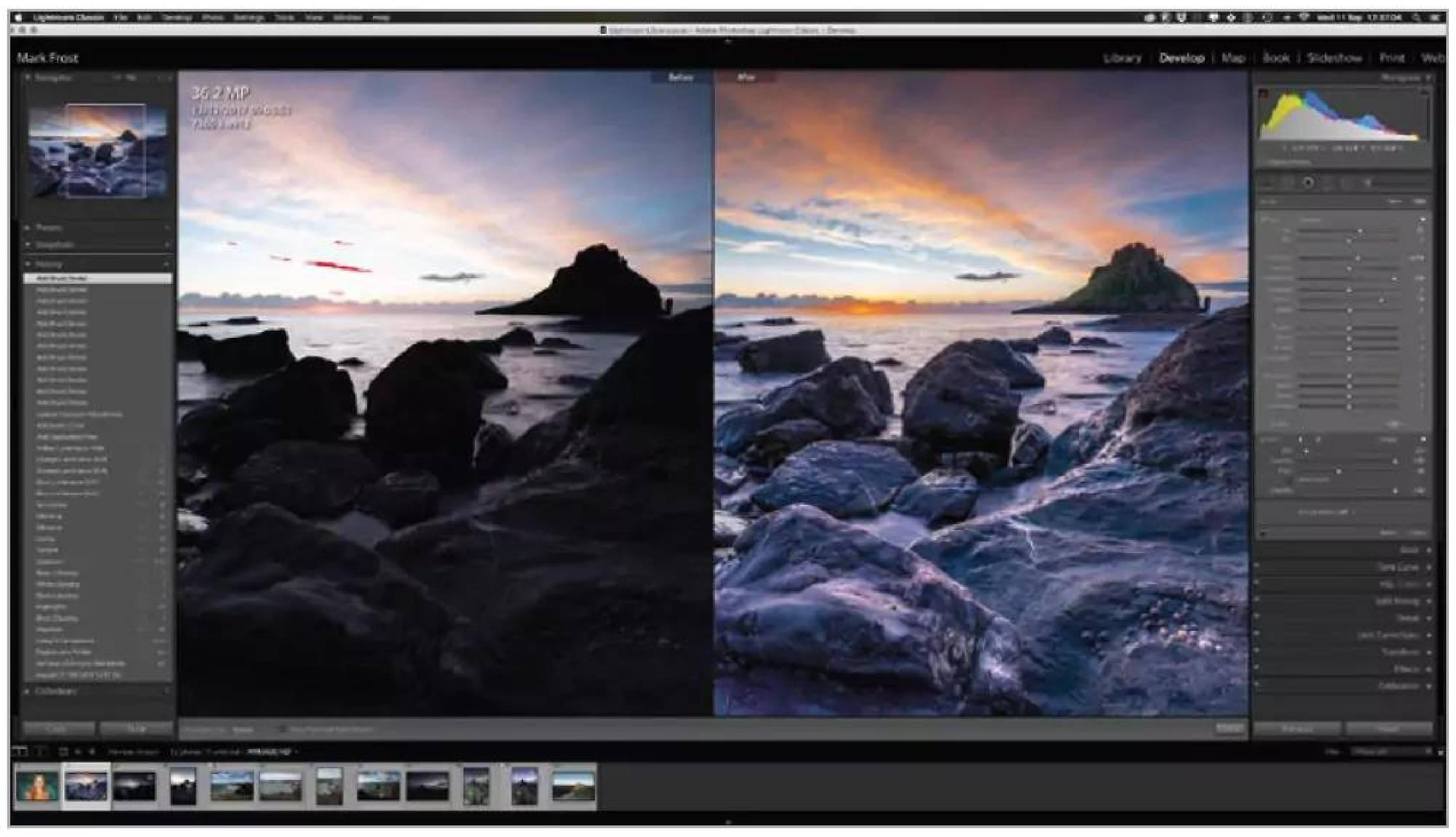
22 Push up the filter's Temp value to 90 and the Exposure to about 0.55. Doing this increases the warmth and brightness of the sun. You can click and drag any of the filter's control points to either move its position or alter its height and width to get it just how you want.



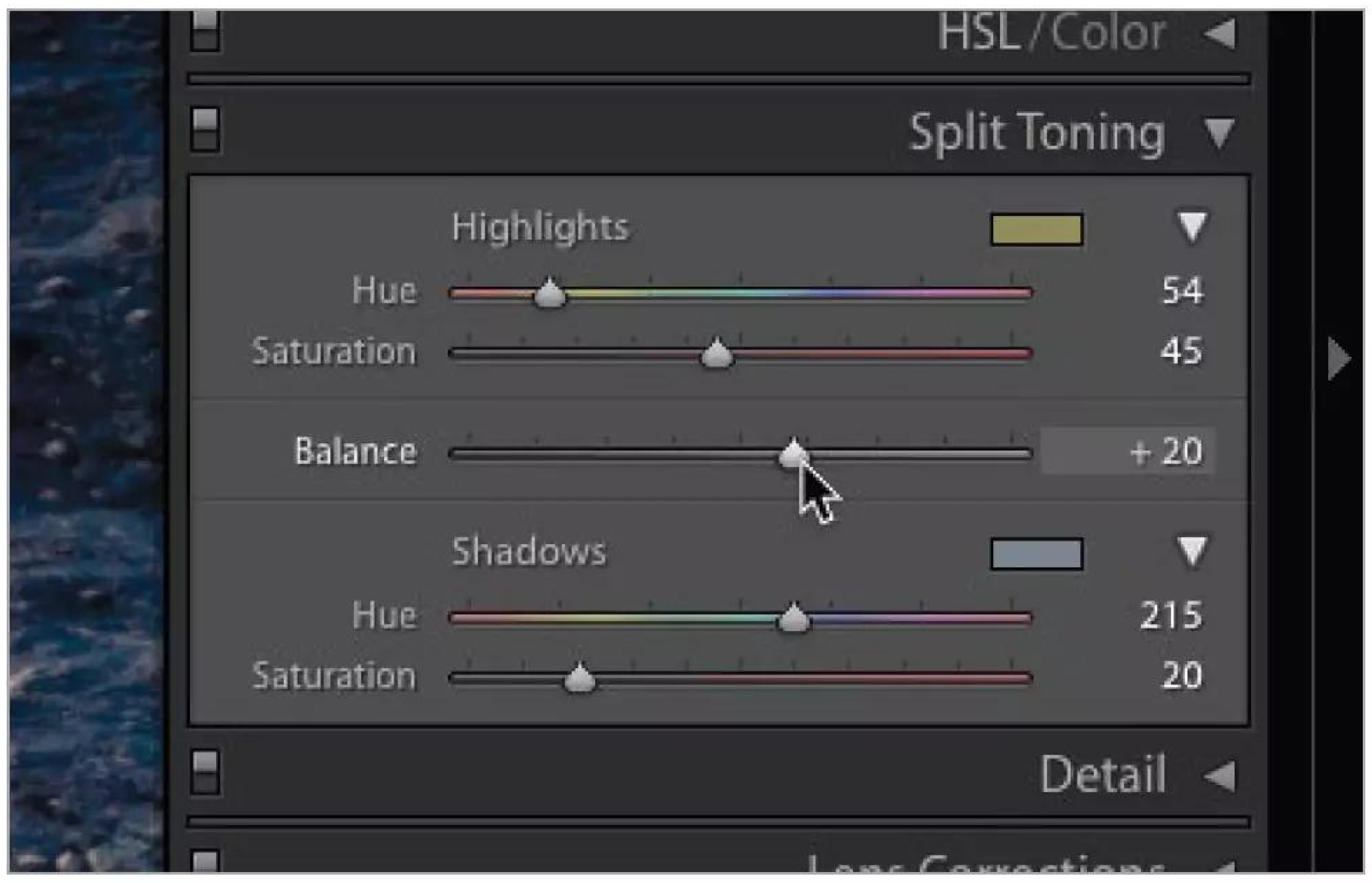
Effect : Custom
Temp 25
Tint 0
Exposure 0.80
Contrast 0
Highlights 100
Shadows 0
Whites 70
Blacks 3
Texture 0
Clarity 0
Dehaze 0
Saturation 0
Sharpness 0



23 An Adjustment Brush can also be used with increased Temp, Exposure and Highlights values and painted over the foreground rocks to increase the highlight brightness and colour tone. The beauty of the brushes is that you can add as much or as little as you like and erase any parts you want.



24 A nice touch used by landscape photographers is to use the Split Toning tool to adjust the colours of shadows and highlights. Split Toning is often used to mimic the colour effects seen in cross-processed film stocks in pre-digital times. Click the Split Toning tool to open its panel.



HSL / Color

Split Toning

Highlights

Hue 54

Saturation 45

Balance + 20

Shadows

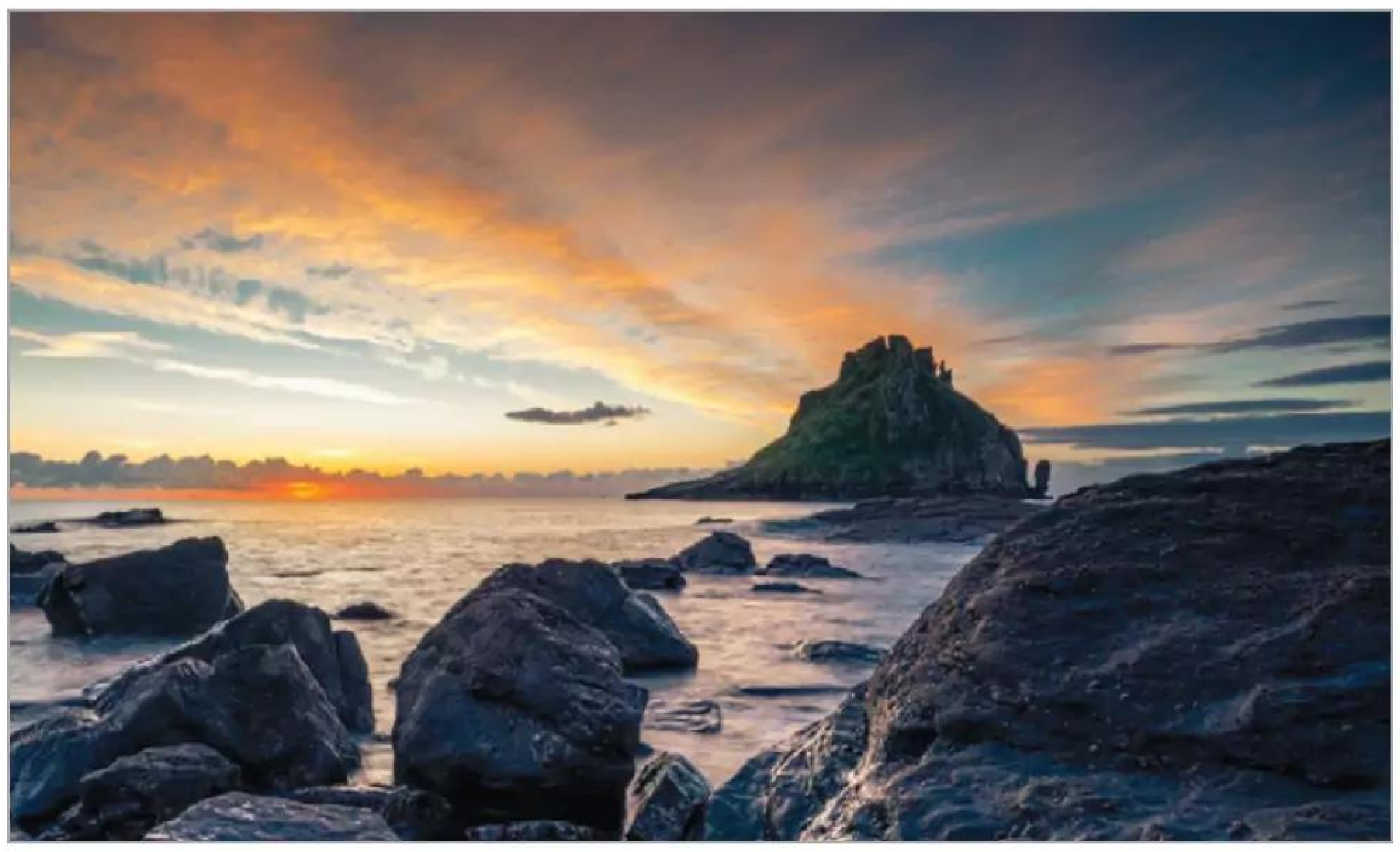
Hue 215

Saturation 20

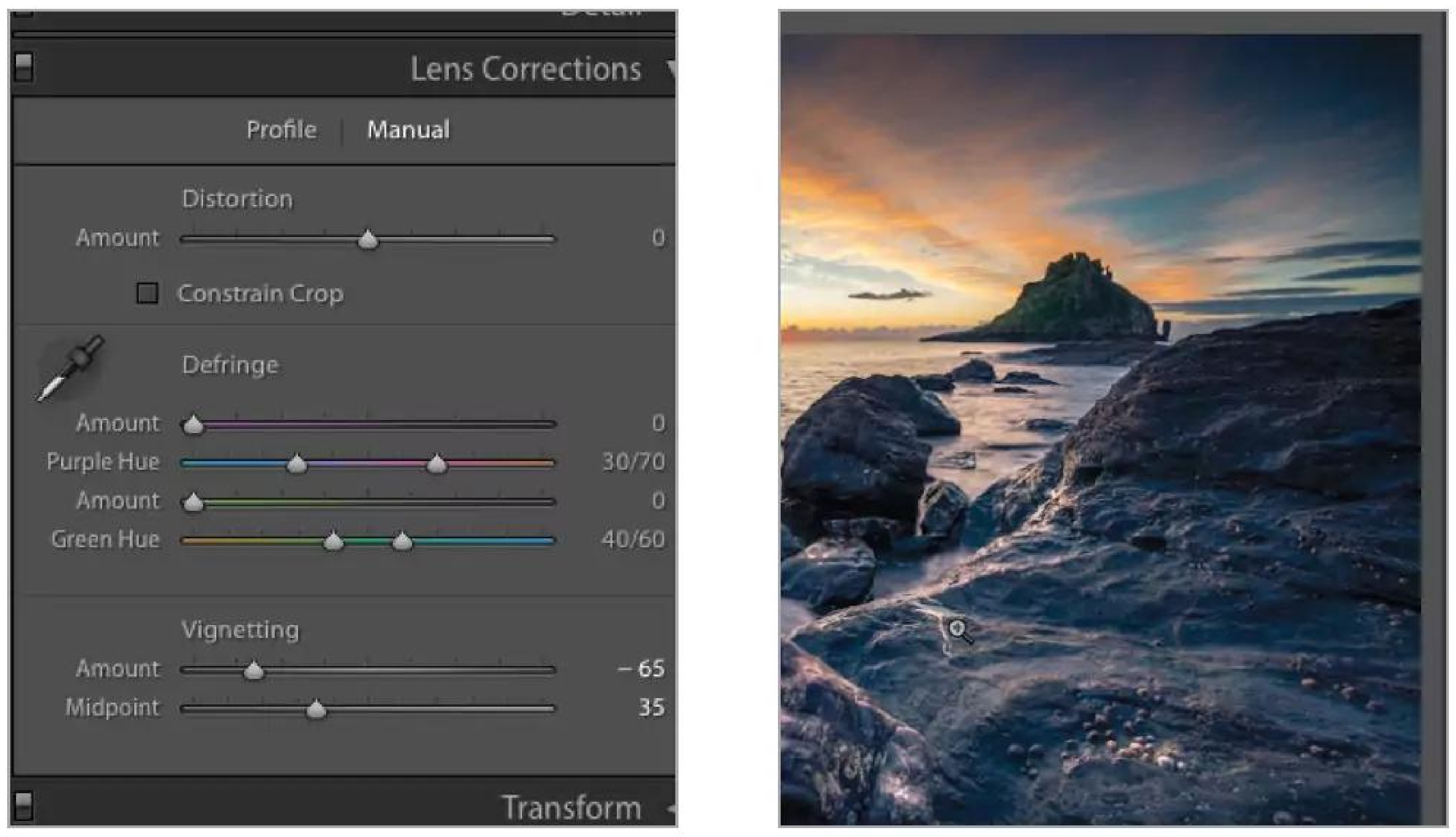
Detail

Lens Corrections

25 Split Toning is a simple process. You choose a Hue for the Highlights and a Hue for the Shadows. Typically, yellow is chosen for the Highlights and blue is used for the Shadows. Then you can adjust the saturation of each colour and use the Balance to control how much either colour dominates the other.



26 For Highlights use Hue 54 and Saturation 45, plus Balance at +20 to favour the Highlights. For Shadows, we chose Hue 215 and a Saturation value of 20. The overall effect on the image is to maintain warm tones in the brighter areas, but also add cooler tones in darker areas.



Lens Corrections

Profile Manual

Distortion

Amount 0

☐ Constrain Crop

Defringe

Amount 0

Purple Hue 30/70

Amount 0

Green Hue 40/60

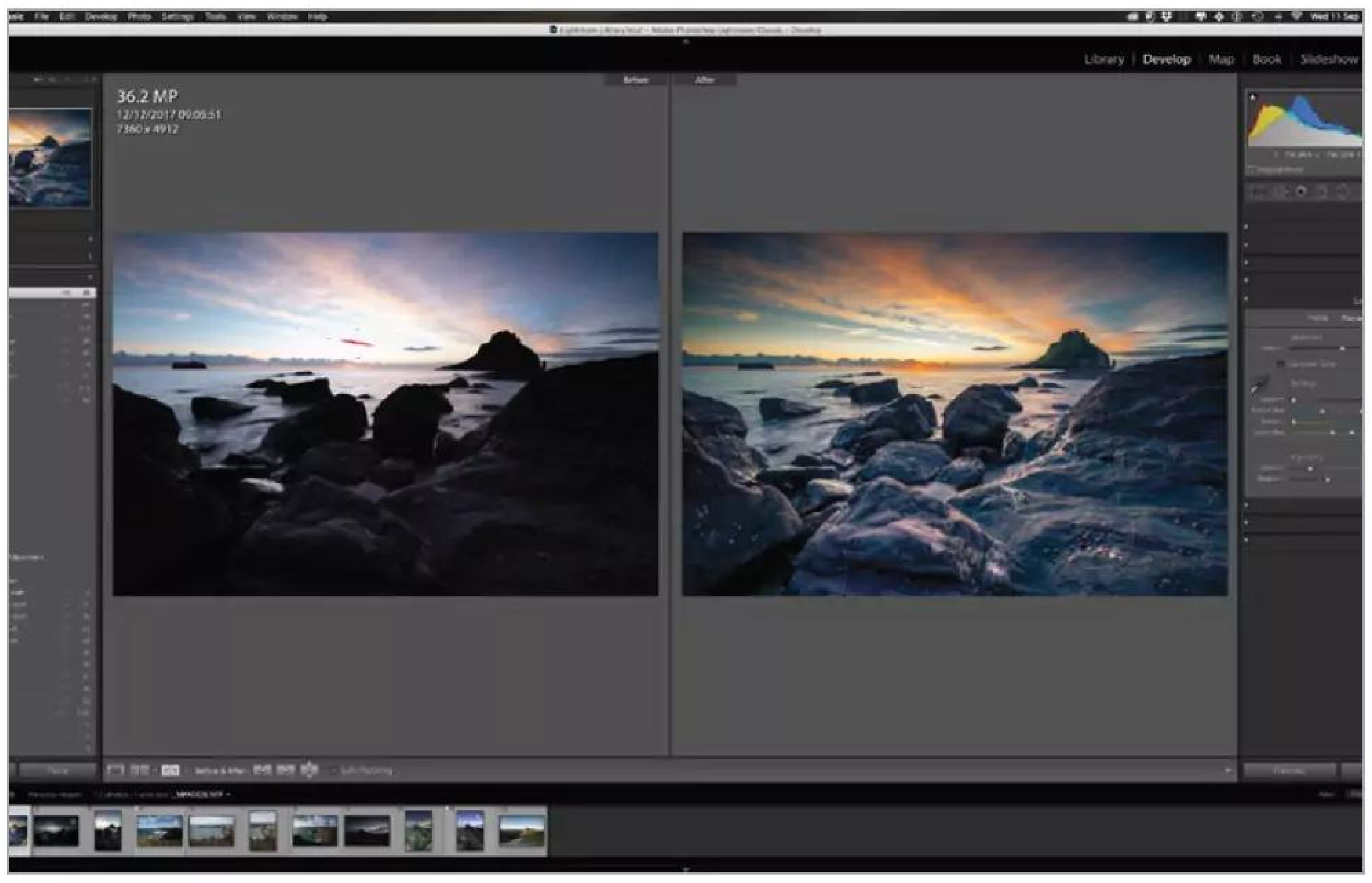
Vignetting

Amount – 65

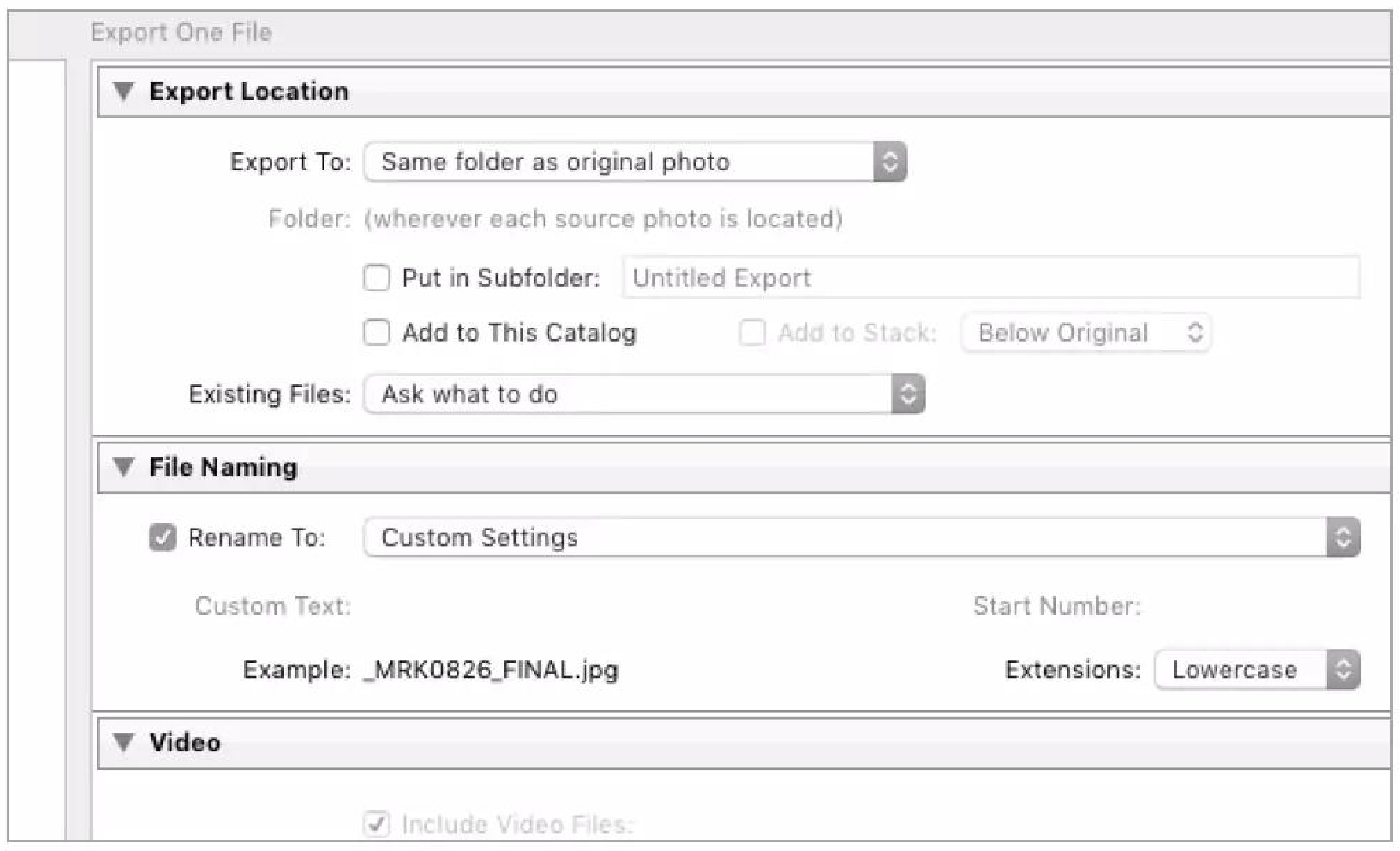
Midpoint 35

Transform

27 One final tweak is to go back to the Lens Corrections panel and click on the Manual button and in the Vignetting section, change the Amount to -65 and the Midpoint to 35. This adds a subtle darkening to the edges of the image, drawing the eye to the centre of the shot.



28 Now you can compare the original image to our fully-adjusted version. The difference is simply amazing. The shadows have been brightened, the sky is warm and the sun is glowing and there is plenty of detail wherever you look. An edit like this only takes 10-15 minutes to do but the result shines.



Export One File

Export Location

Export To: Same folder as original photo

Folder: (wherever each source photo is located)

☐ Put in Subfolder: Untitled Export

☐ Add to This Catalog ☐ Add to Stack: Below Original

Existing Files: Ask what to do

File Naming

☑ Rename To: Custom Settings

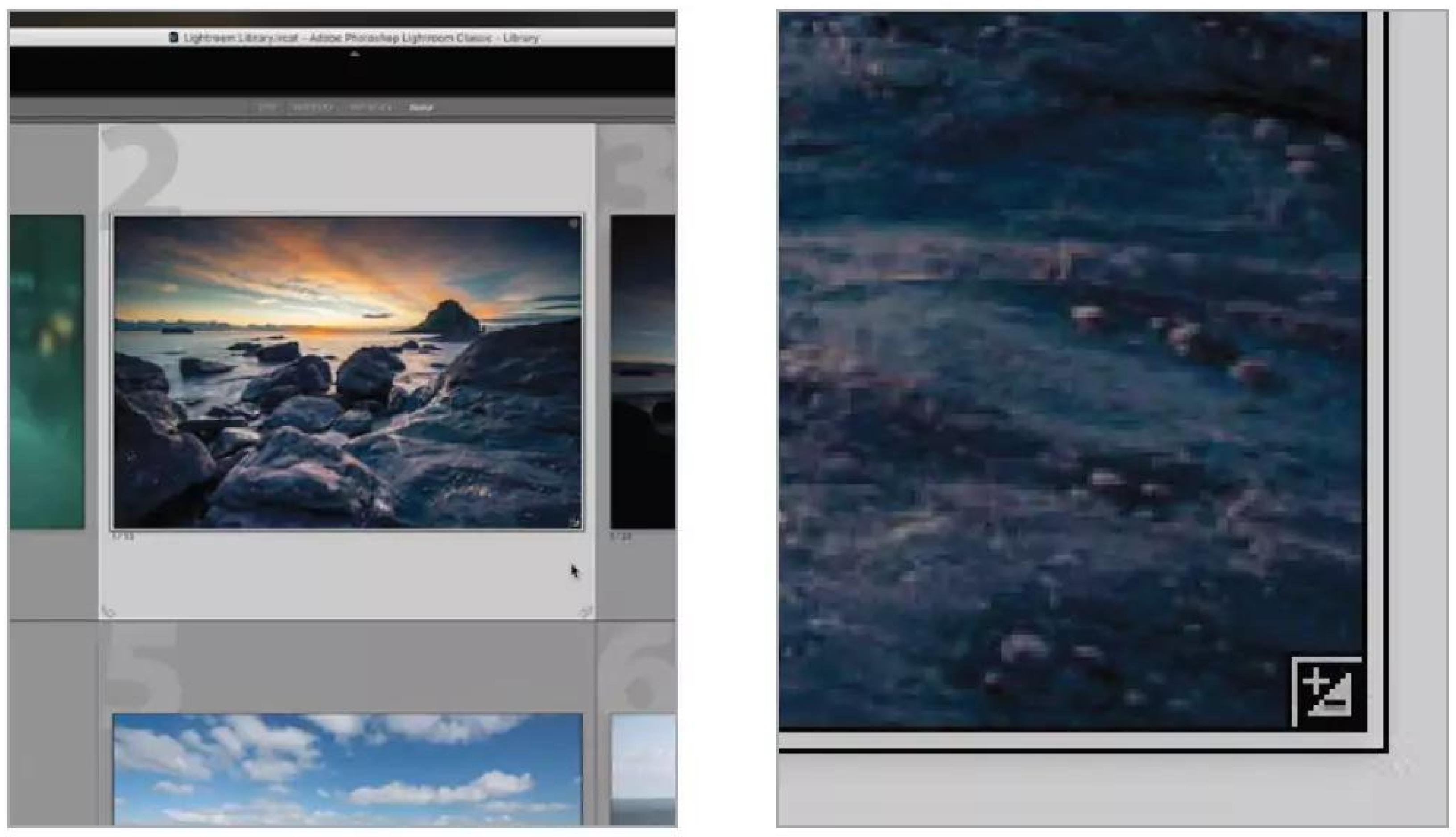
Custom Text: Start Number:

Example: _MRK0826_FINAL.jpg Extensions: Lowercase

Video

☑ Include Video Files:

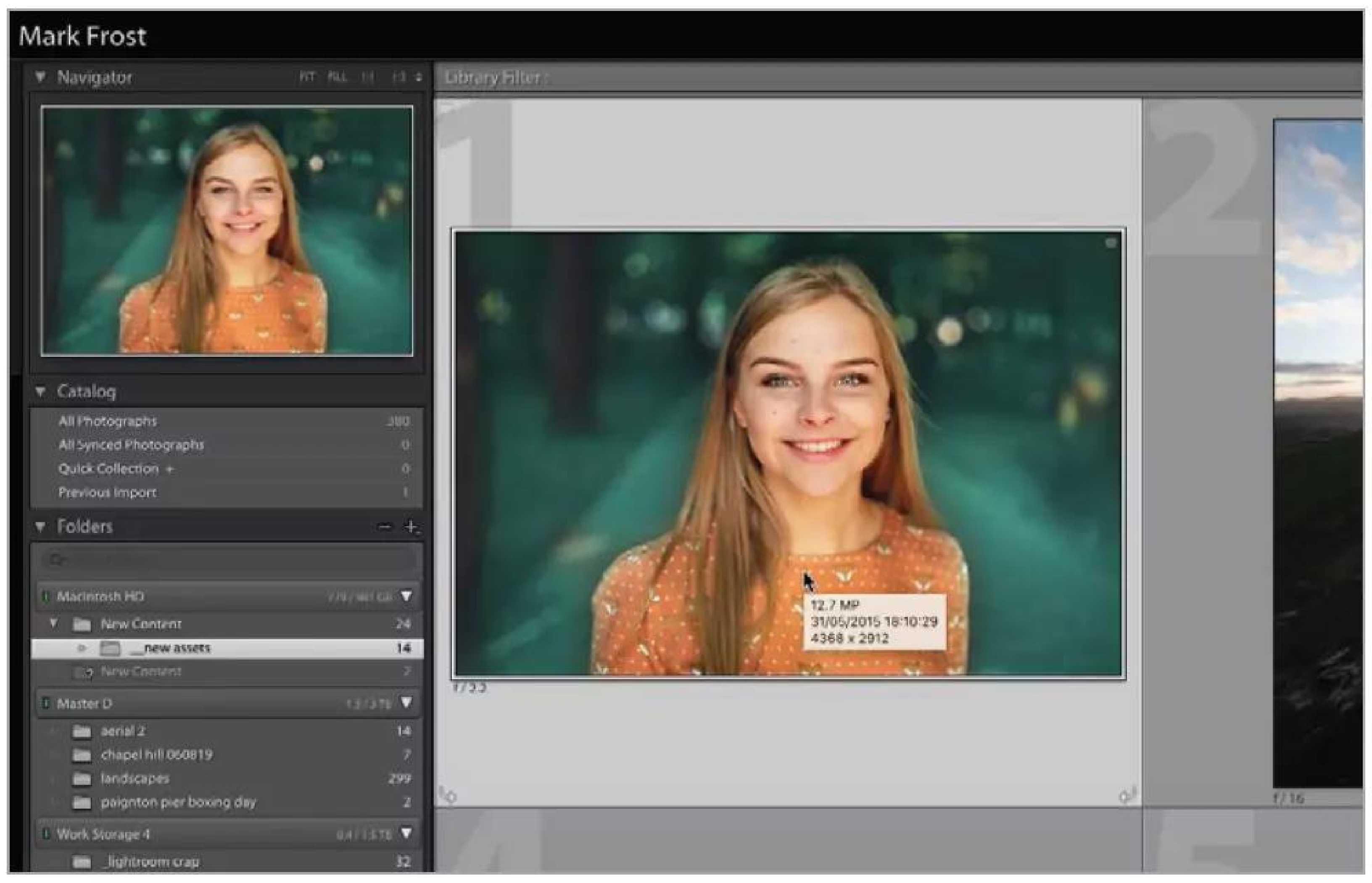
29 Now that the image is complete, you can click on the Export button and save the result as an image format of your choice. The Export options are quite detailed: you can choose where to export the image, what file naming convention you wish to use and what format.



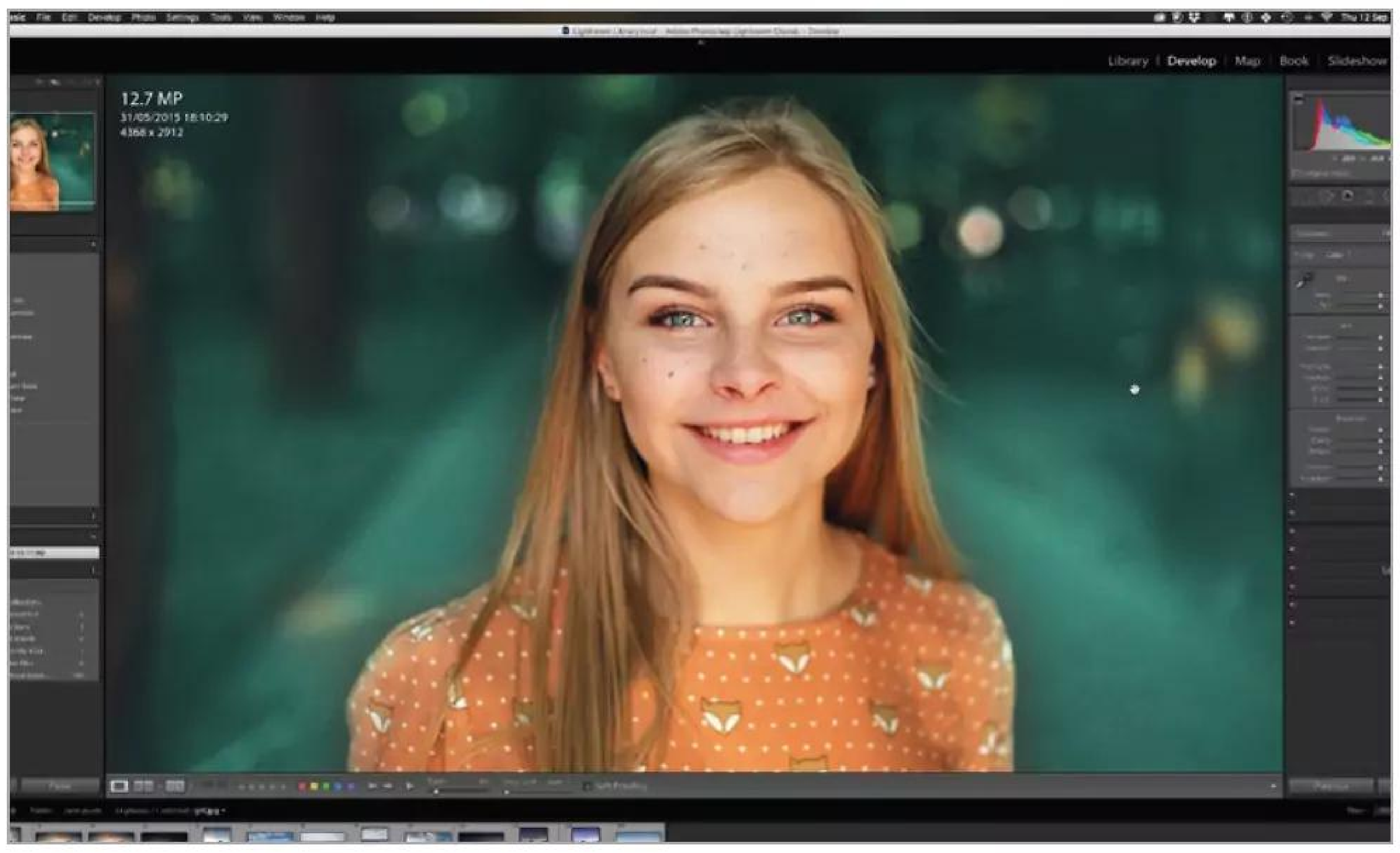
30 Back in the Library Module, your shot now displays the results of your edits. You will note that there is a small icon in the lower right corner to indicate this image has a series of non-destructive edits attached to it. You can go back in at any time and make more amends if you wish.

Portrait Retouching

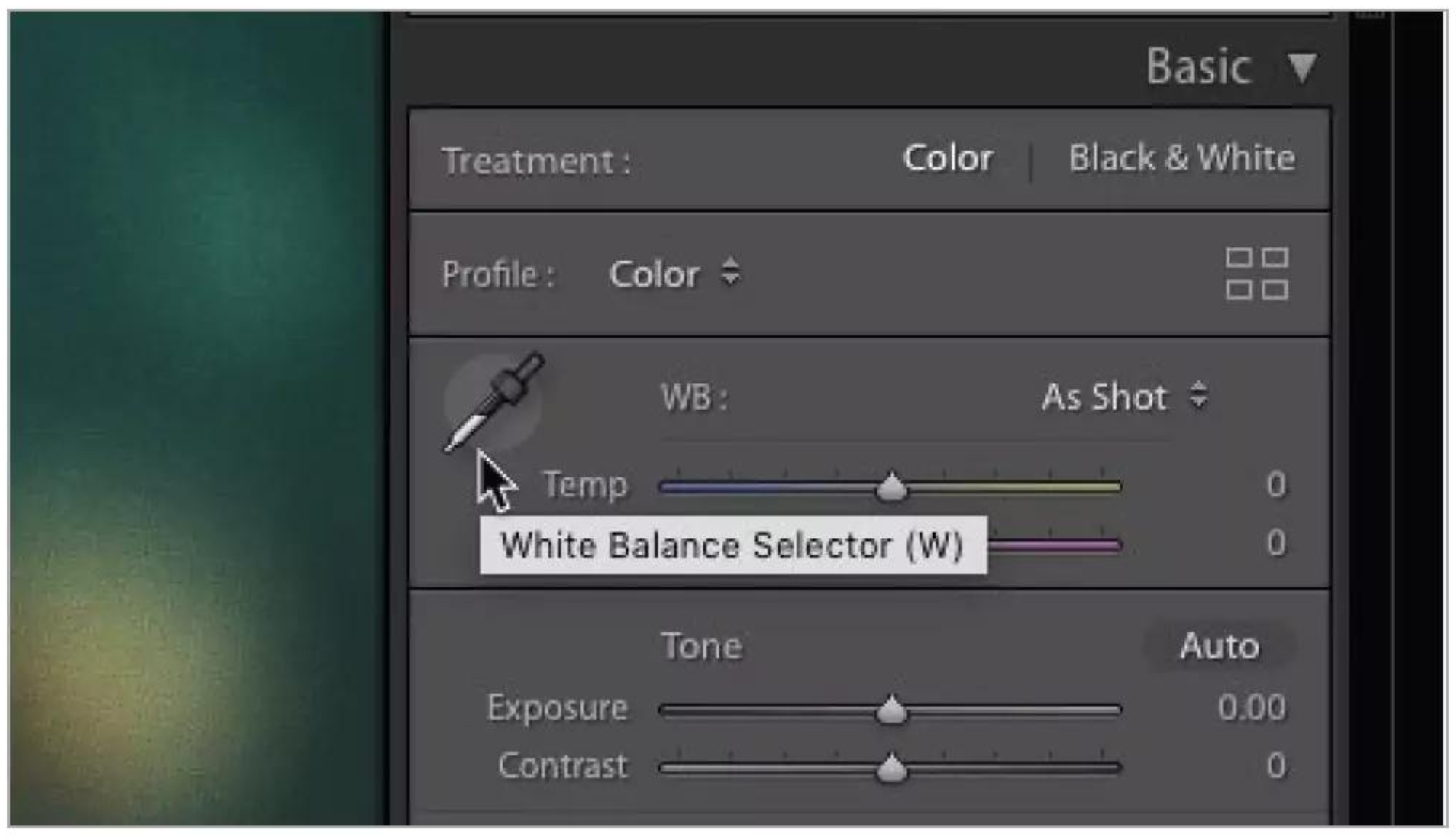
There is a debate as to whether Lightroom is capable of full-on portrait retouching. Many say that to properly finesse a portrait to its fullest extent, you have to complete the job in Photoshop with layers and brushes. While that is true, Lightroom can do more than you might imagine.


Mark Frost
Navigator
Library Filter :
Catalog
All Photographs
All Synced Photographs
Quick Collection +
Previous Import
Folders
Macintosh HD
New Content
__new assets
Matter D
aerial 2
chapel hill 060819
landscapes
paignton pier boxing day
Work Storage 4
12.7 MP
31/05/2015 18:10:29
4368 x 2912

1 We have a simple example portrait in our Library Module that we want to edit. The shot is reasonably exposed as the photographer intended but it could do with a number of edits to really make it shine. The aim of this workflow, is to do as much in Lightroom as possible without the aid of Photoshop.

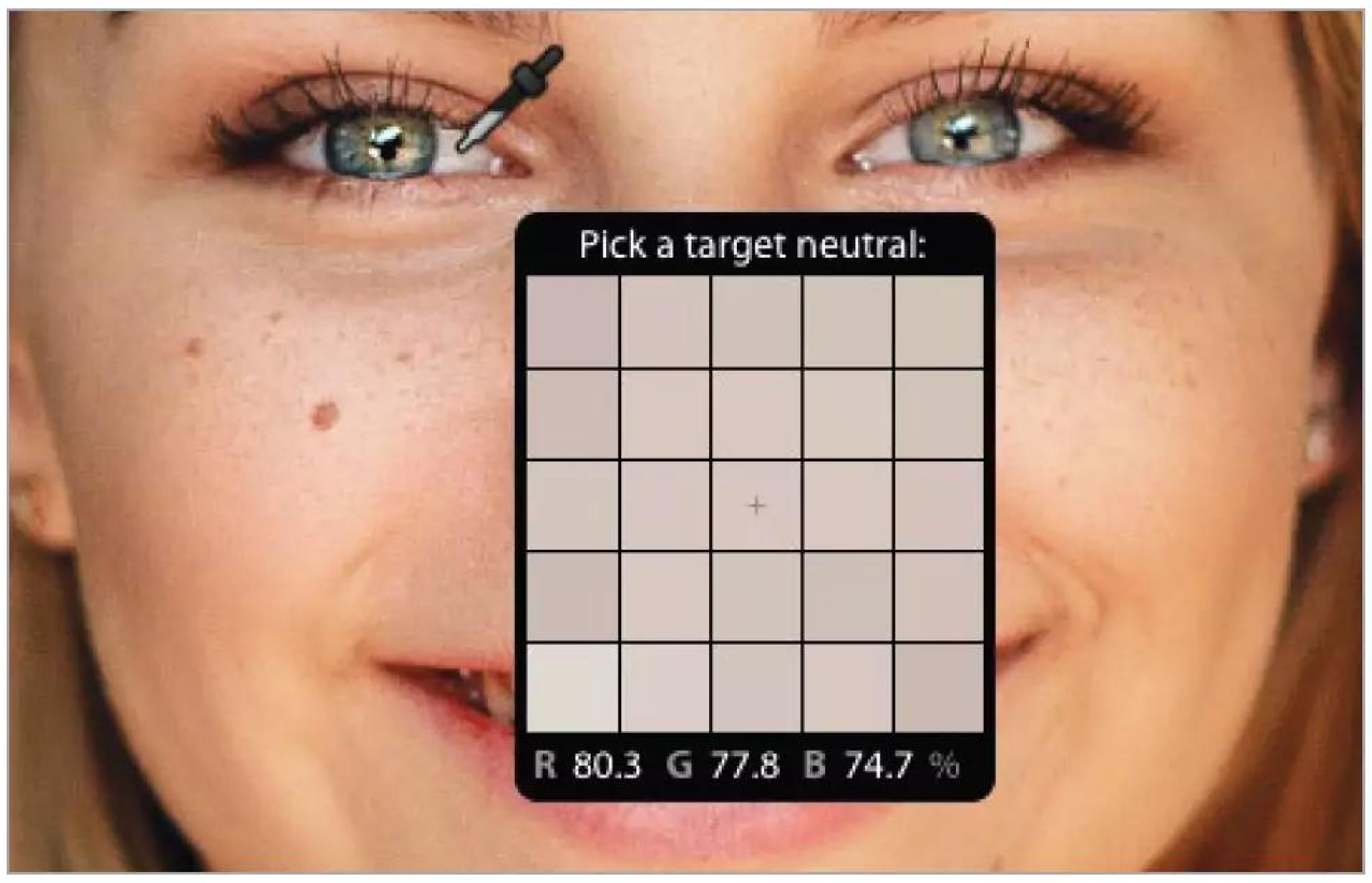

12.7 MP
31/05/2015 18:10:29
4368 x 2912
Library | Develop | Map | Book | Slideshow

2 Having had a chance to look at the image in the Develop Module, a couple of things are already apparent. The colour balance is a little off, since the background was having an effect, and the skin looks a little too orange. Her forehead also has a few blemishes that could do with some attention.


Basic
White Balance Selector (W)

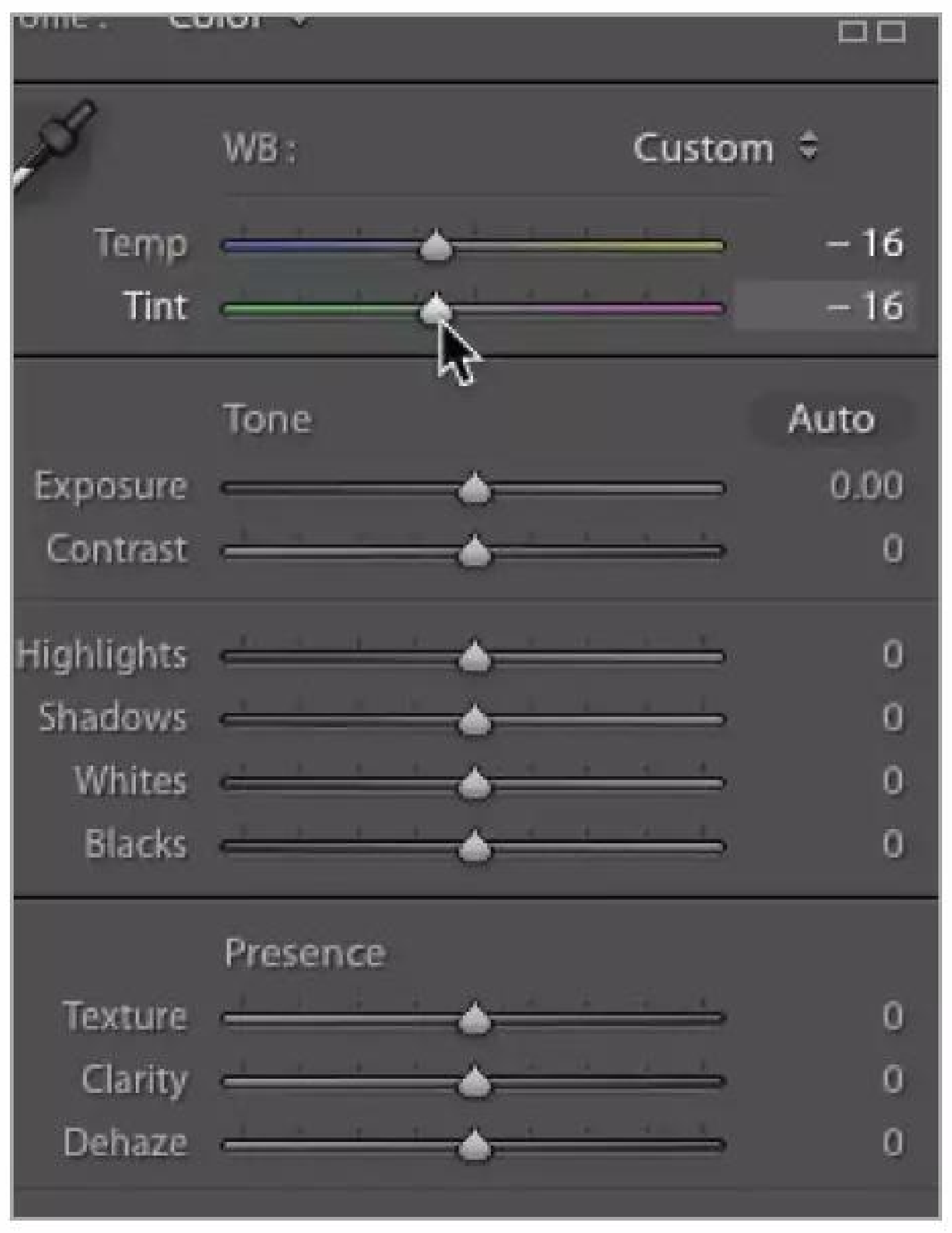
Treatment : Color | Black & White
Profile : Color
WB : As Shot
Temp 0
Tint 0
Tone Auto
Exposure 0.00
Contrast 0

3 You can address the colour balance first by opening the Basic Tools panel and clicking on the White Balance eyedropper tool. Using this tool, you can click anywhere on your image that you know to be a neutral colour; Lightroom will automatically apply adjustments to colour correct the shot.

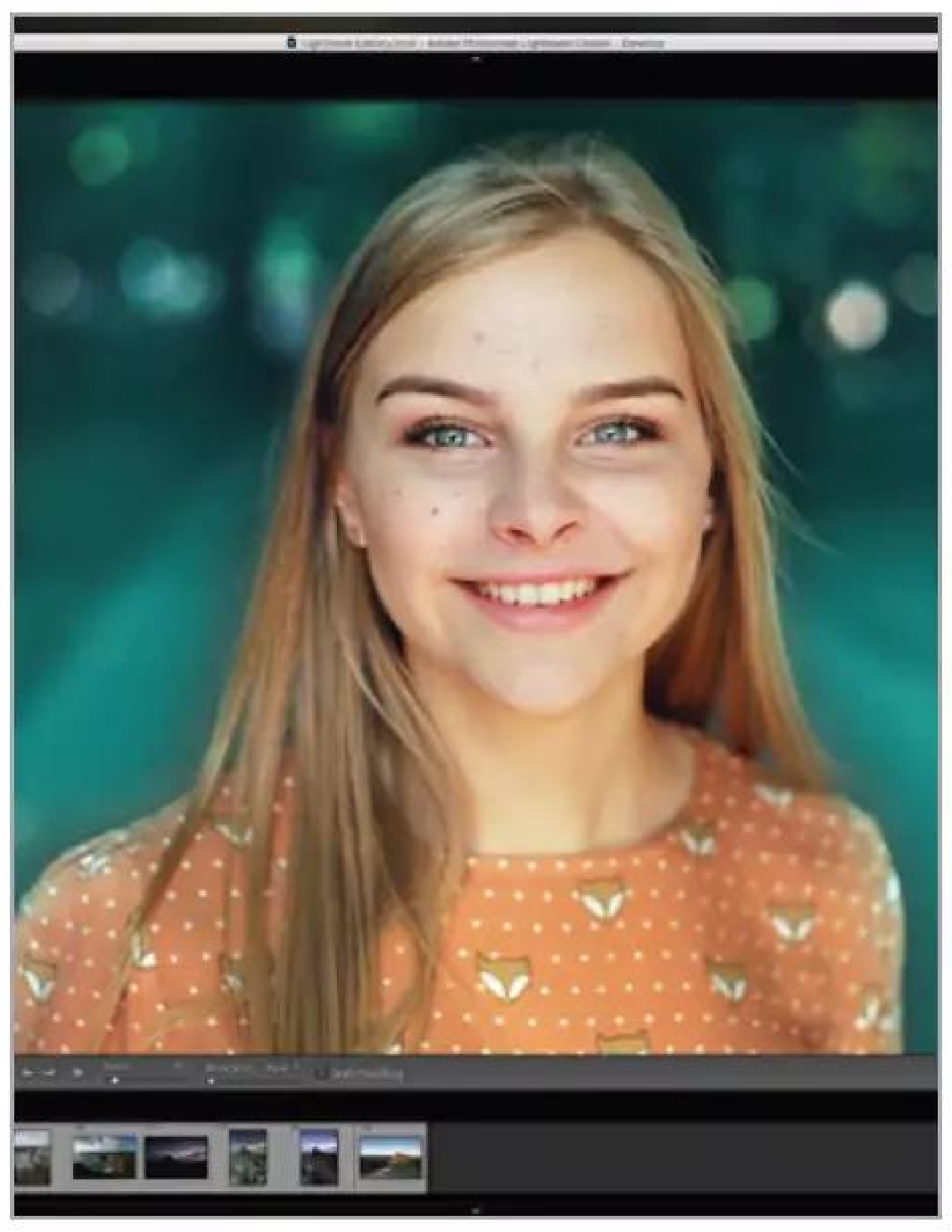

Pick a target neutral:

R 80.3 G 77.8 B 74.7 %

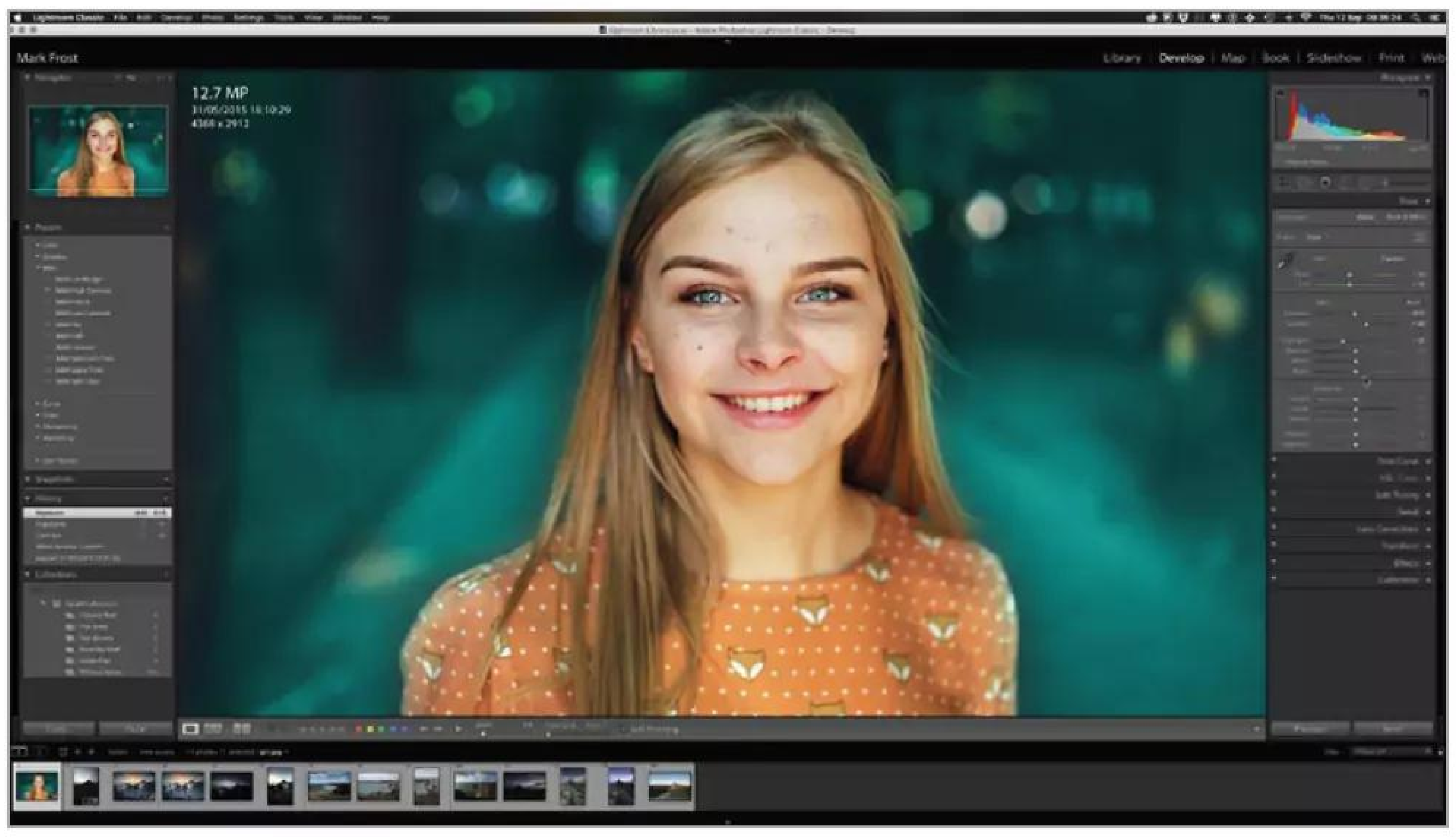
4 Move the cursor over an area you know should be white, grey, or black, on the model's head. A small window shows an enlarged area of the pixels currently beneath your cursor along with the current mix of red, green, and blue values that make up that colour. In this case, we chose the white of the eye.



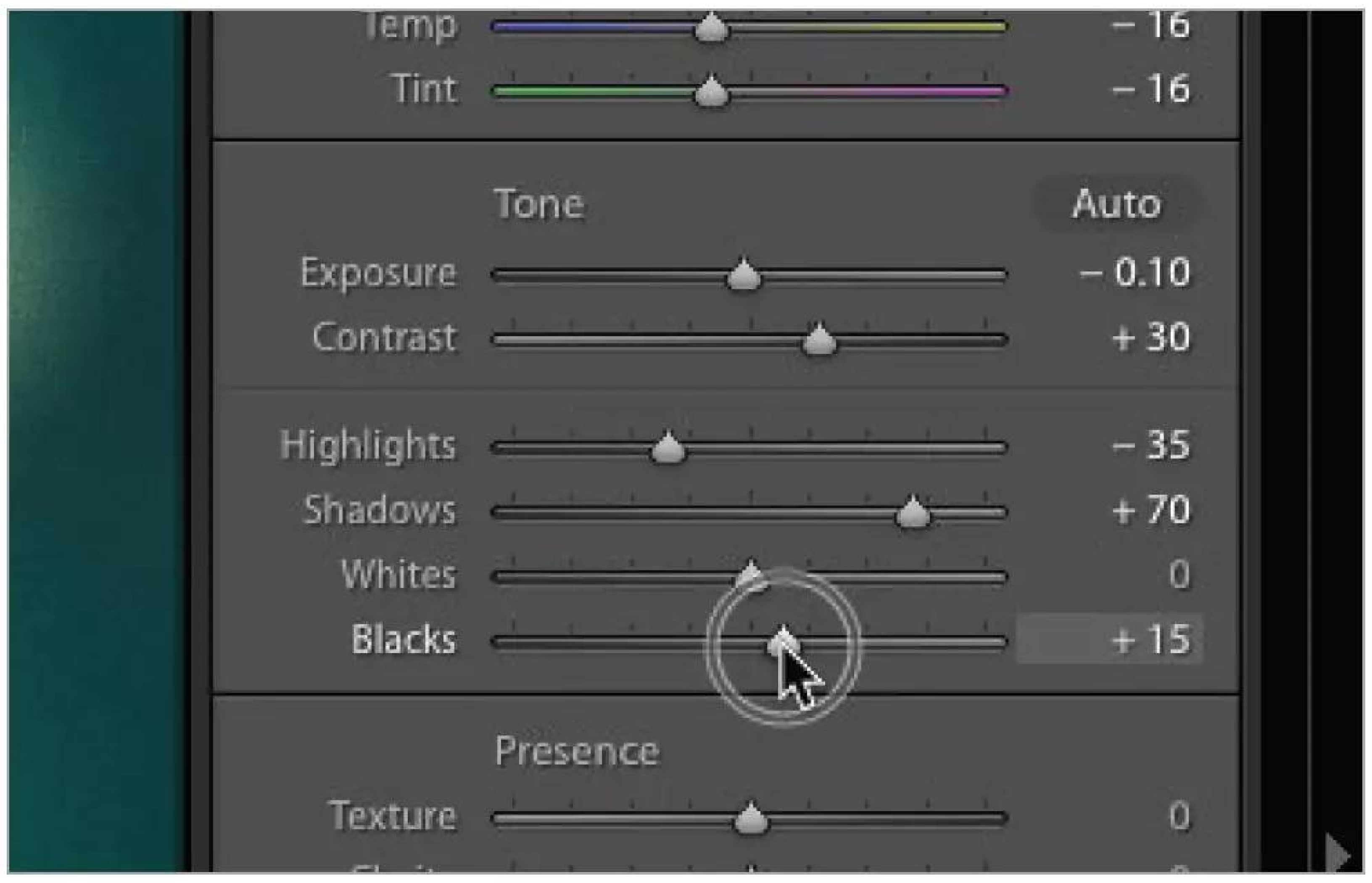
WB : Custom
Temp – 16
Tint – 16
Tone Auto
Exposure 0.00
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0
Presence
Texture 0
Clarity 0
Dehaze 0



5 When you click your cursor on that area, Lightroom will calculate what Temp and Tint adjustments need to be made to the photo in order to bring the area you clicked to a neutral state with red, green and blue of equal colour values. Temp goes from 0 to -16 and Tint goes from 0 to -16.

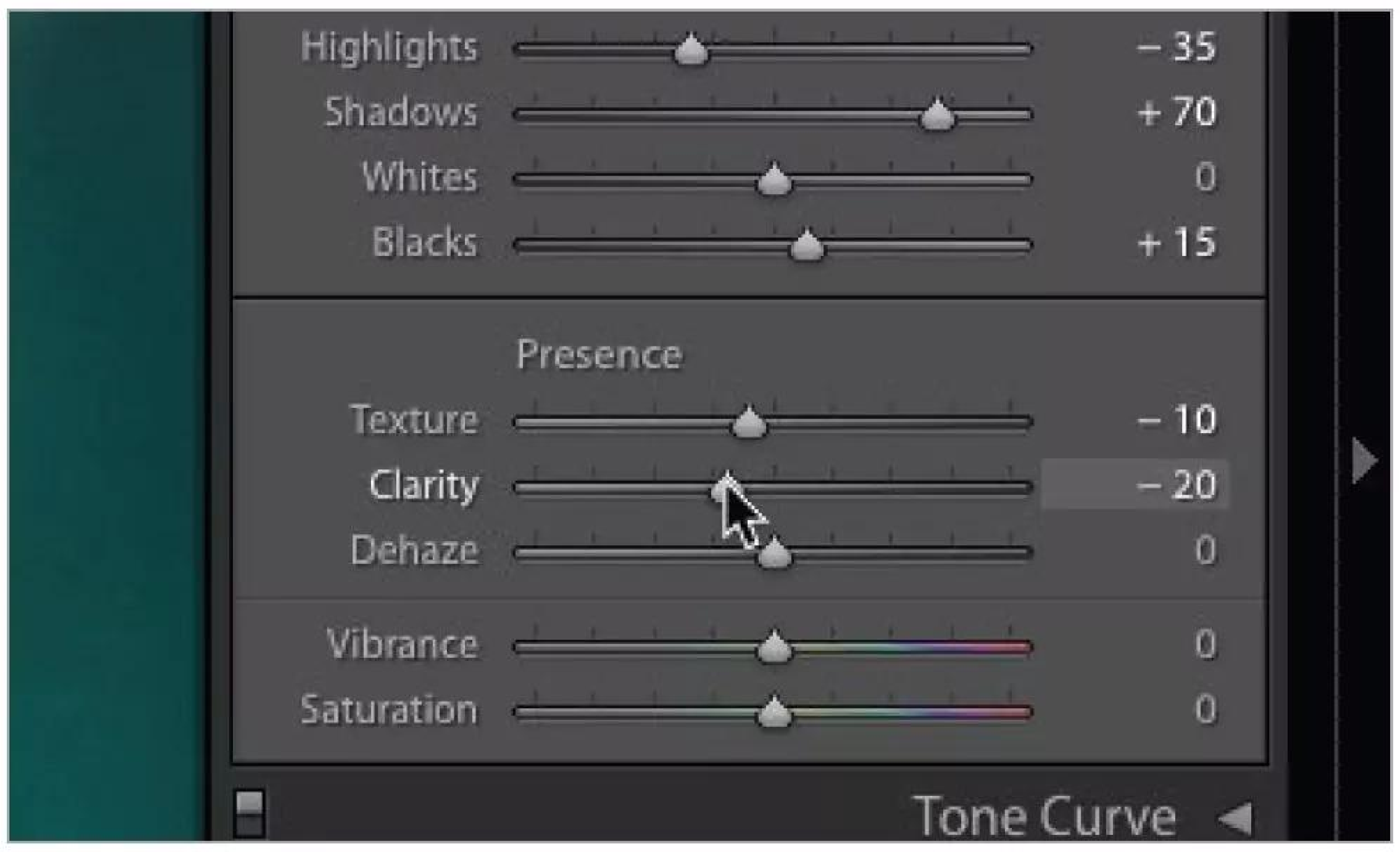

Mark Frost
12.7 MP
31/05/2015 18:10:29
4368 x 2912
Library | Develop | Map | Book | Slideshow | Print | Web

6 Now you can add some basic adjustments to lift brightness, contrast, tone and saturation. First, the Exposure value can be dropped to about -0.10. Highlights can be altered to about -35, in order to keep highlights bright but without any loss of detail. Contrast is set to + 30.



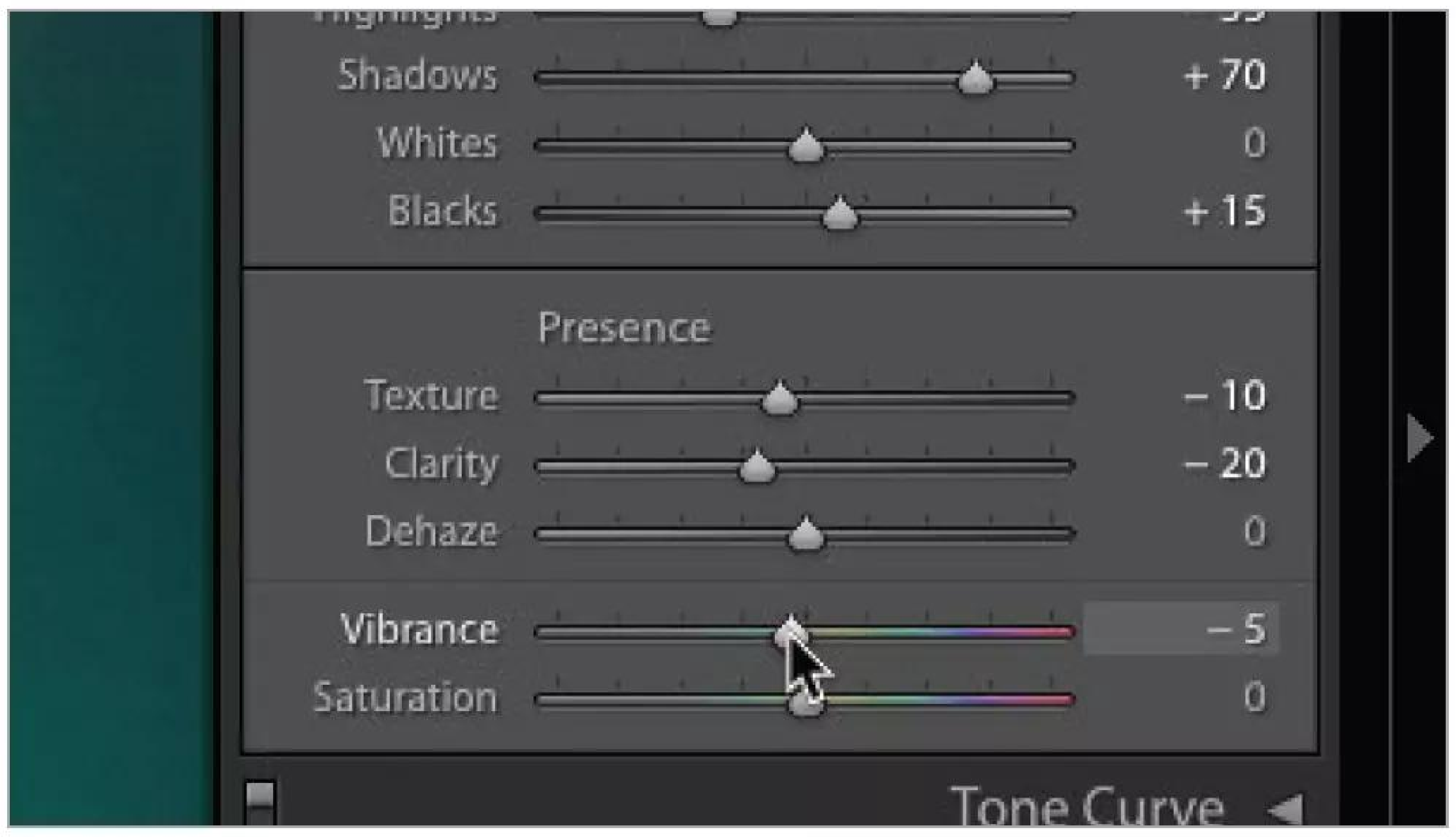
Temp –16
Tint –16
Exposure –0.10
Contrast +30
Highlights –35
Shadows +70
Whites 0
Blacks +15
Texture 0

7 Next, you can turn to the darker tones in the shot. Pushing the Shadows slider to the right, for a value of about +70, injects more light into the darkest tones and helps to reveal more detail. If you think your image needs more, pushing the black value to about +15 also helps lift the darkest tones.



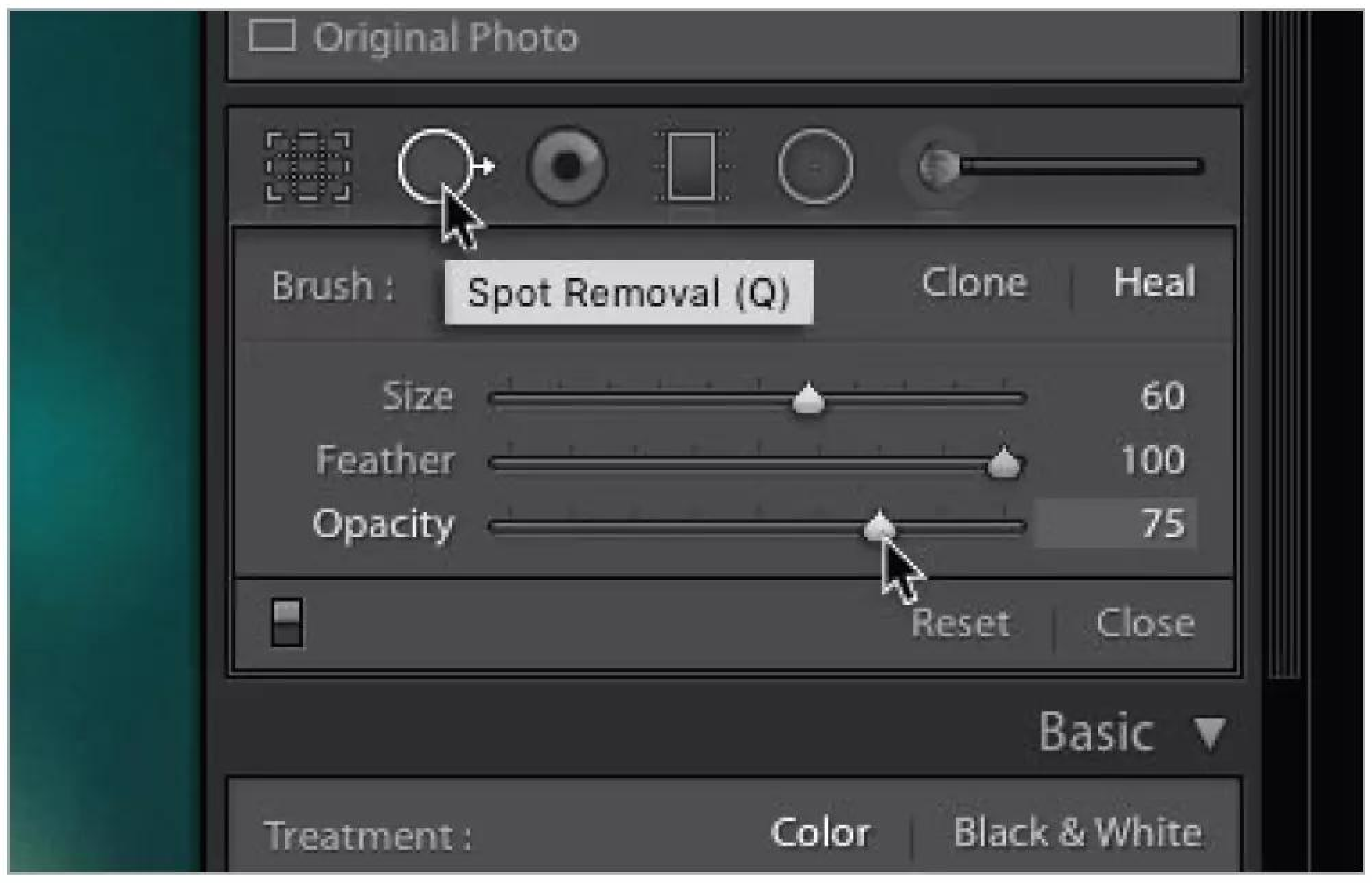
Highlights –35
Shadows +70
Whites 0
Blacks +15
Texture –10
Clarity –20
Dehaze 0
Vibrance 0
Saturation 0

8 Once done, you can go to the Presence panel and actually reduce the Texture and Clarity values to about -10 and -20 respectively. This reduction in mid-tone contrast helps to soften the image, which is a flattering thing to do for female portraits in particular.



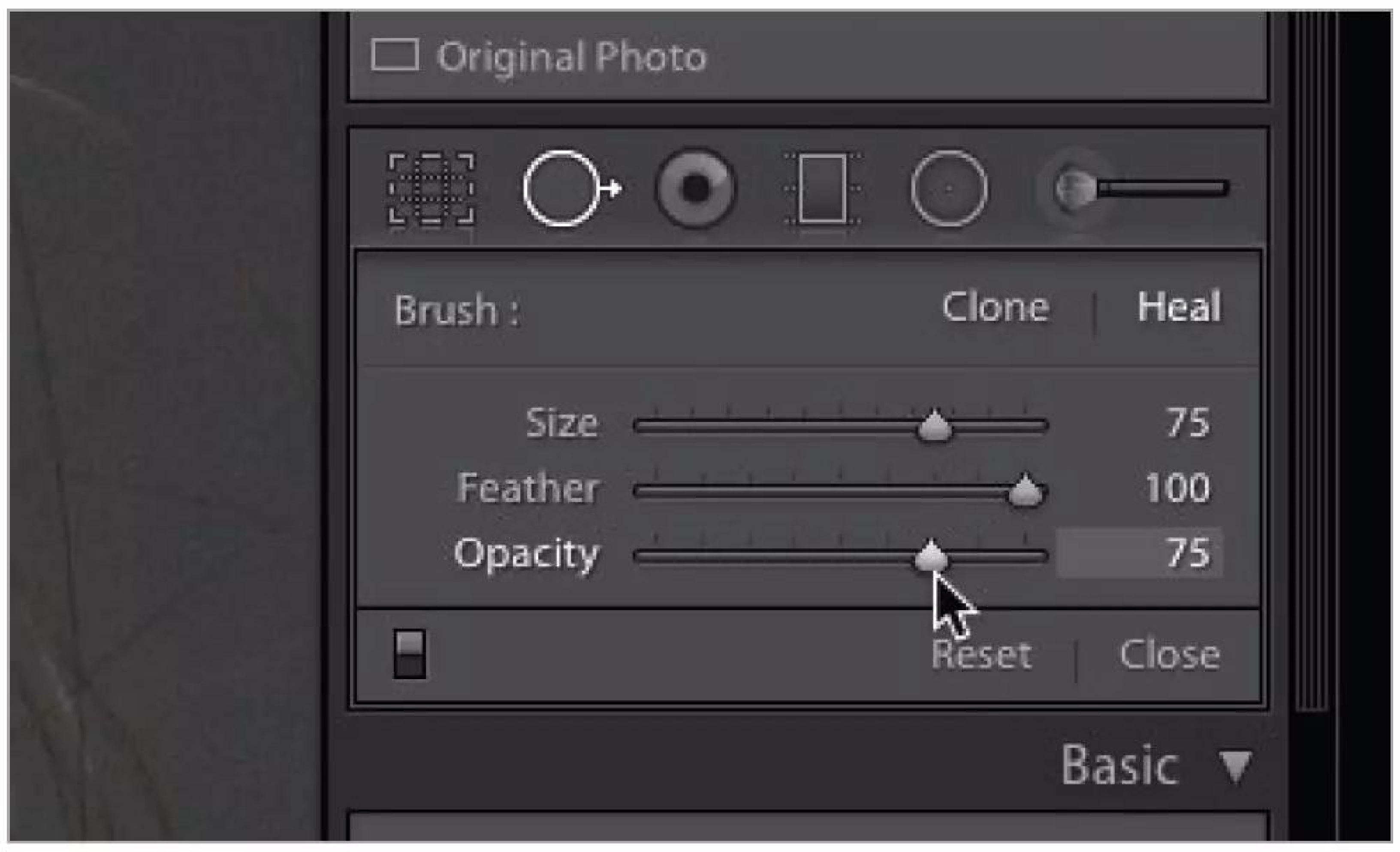
Shadows +70
Whites 0
Blacks +15
Texture –10
Clarity –20
Dehaze 0
Vibrance –5
Saturation 0

9 One final adjustment at this stage of the edit, is to ease off the Vibrance value a little to about -5. Vibrance is a more subtle way of altering the most muted colours in the image first. In the case of a portrait, too much saturation could result in bright orange skin that would look unpleasant.



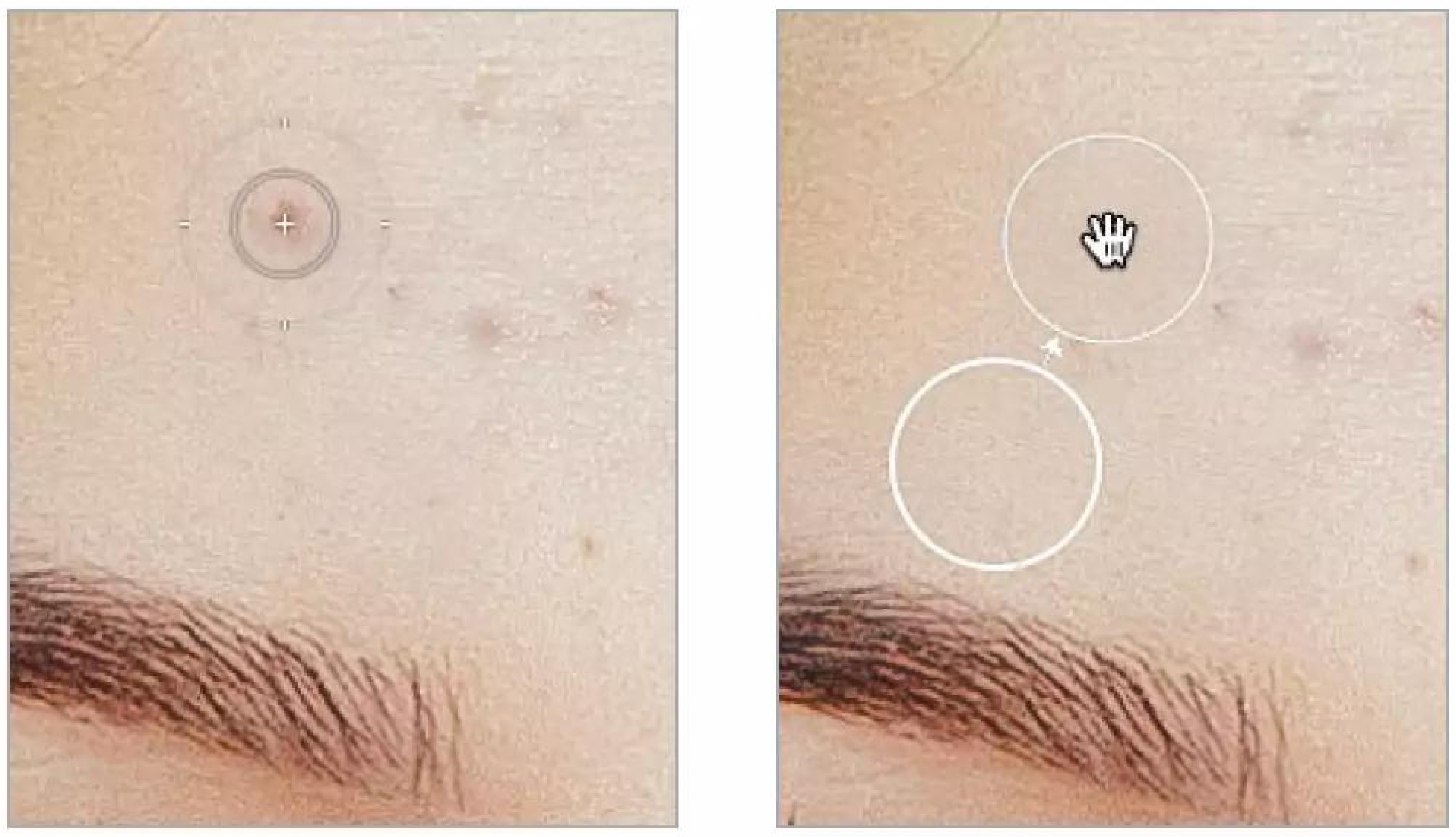
Brush : Clone | Heal
Size 60
Feather 100
Opacity 75
Treatment : Color | Black & White

10 The blemishes are next using Spot Removal. You can choose from Clone or Heal. Cloning is a straight copy of pixels from one area to another whereas Heal uses sampled pixels similar to the area you are trying to remove and blends the new sample attempting to match colour and brightness.

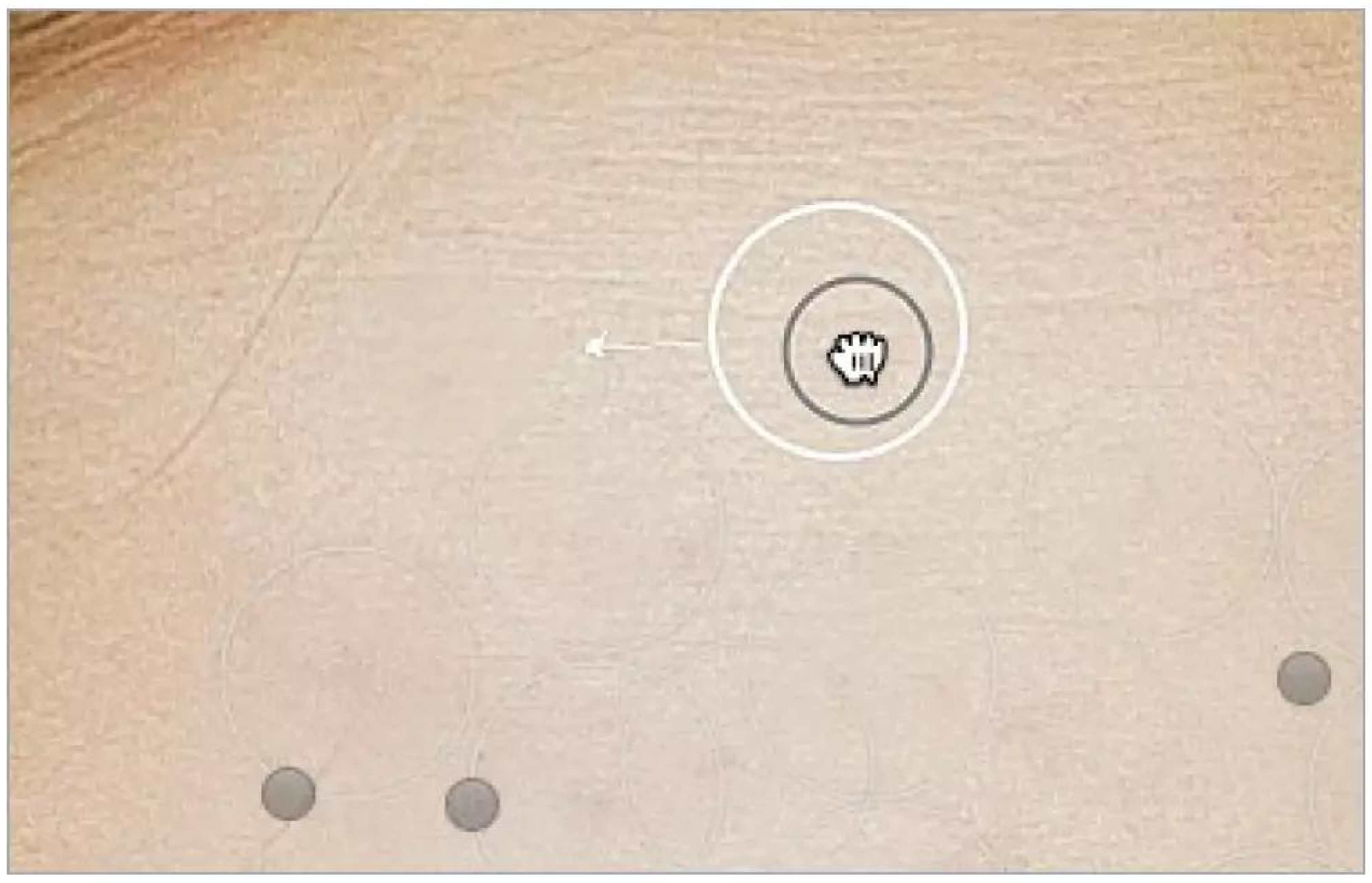


Brush : Clone | Heal
Size 75
Feather 100
Opacity 75

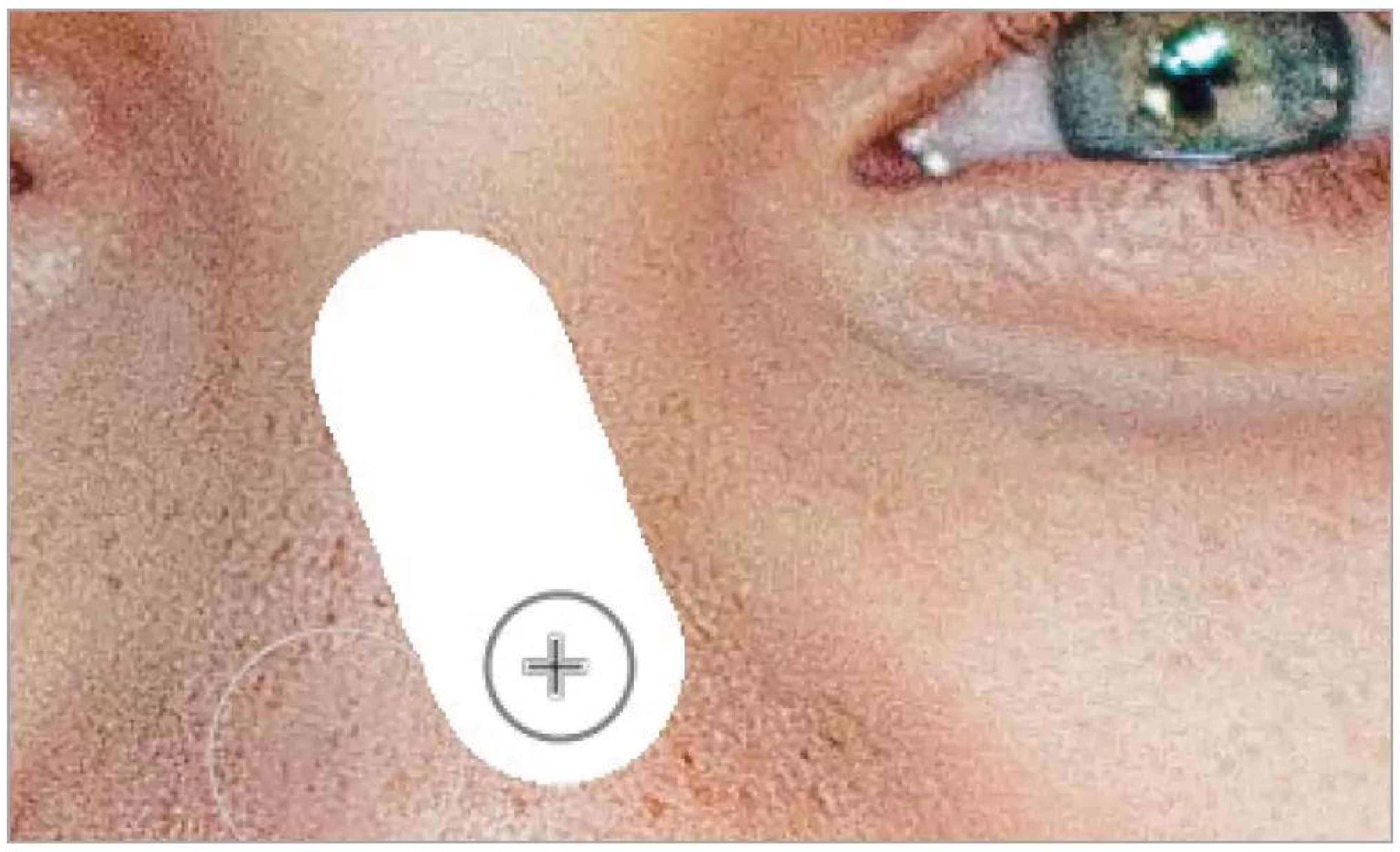
11 Subtlety is key to blemish removal and it is worth taking your time over this next part. Your Heal brush needs to be set to Feather 100 and Opacity between 75 and 100. Your brush size will depend on each blemish you remove. You can alter the brush size up or down by tapping the [and] bracket keys.



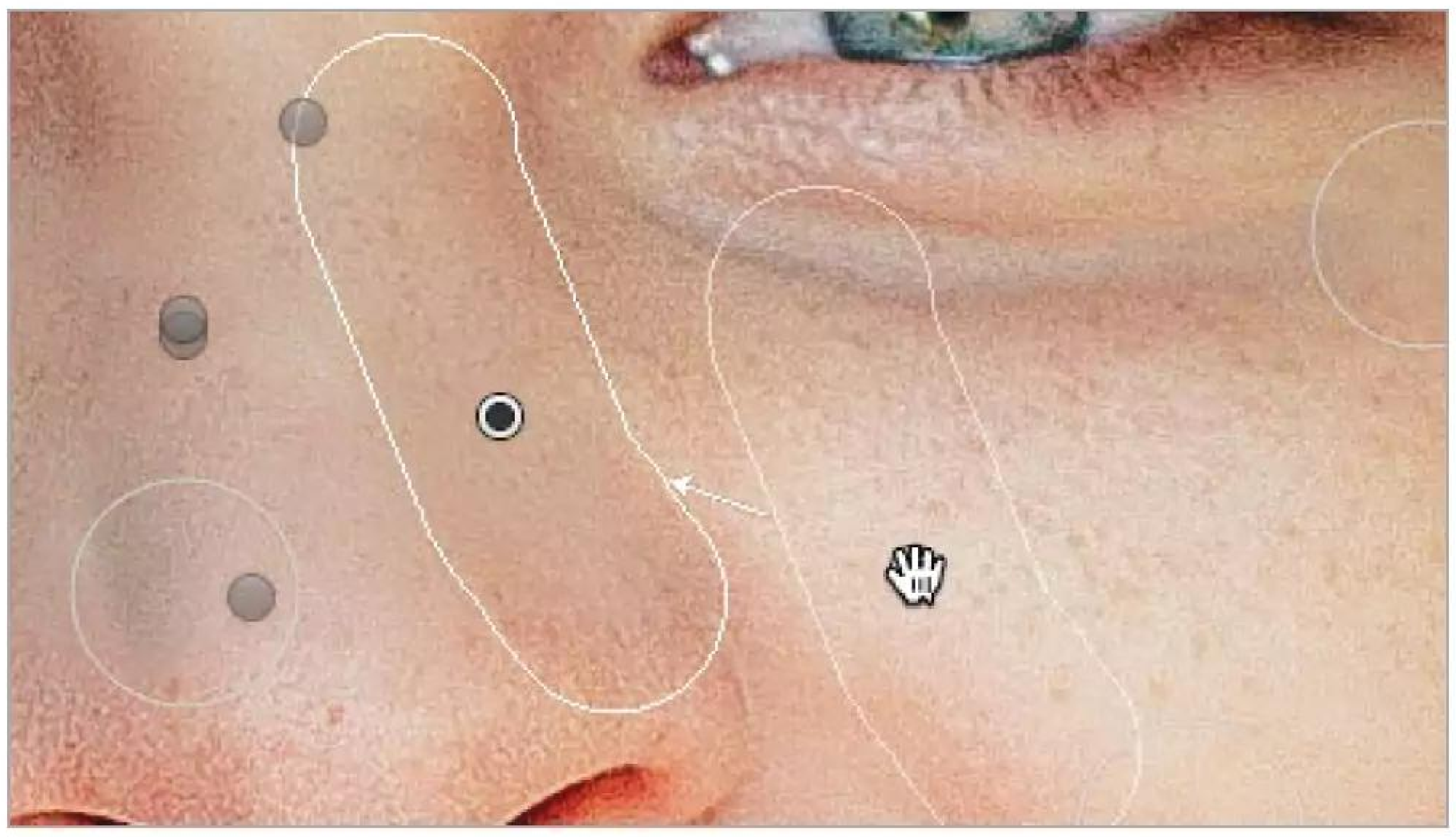
12 With your Heal brush, click over each blemish in turn. Each click will sample another area over the top of the blemish. You just need to methodically click over each blemish in turn and keep going. You will see a build-up of brush marks that indicate each place a healing brush has been applied.



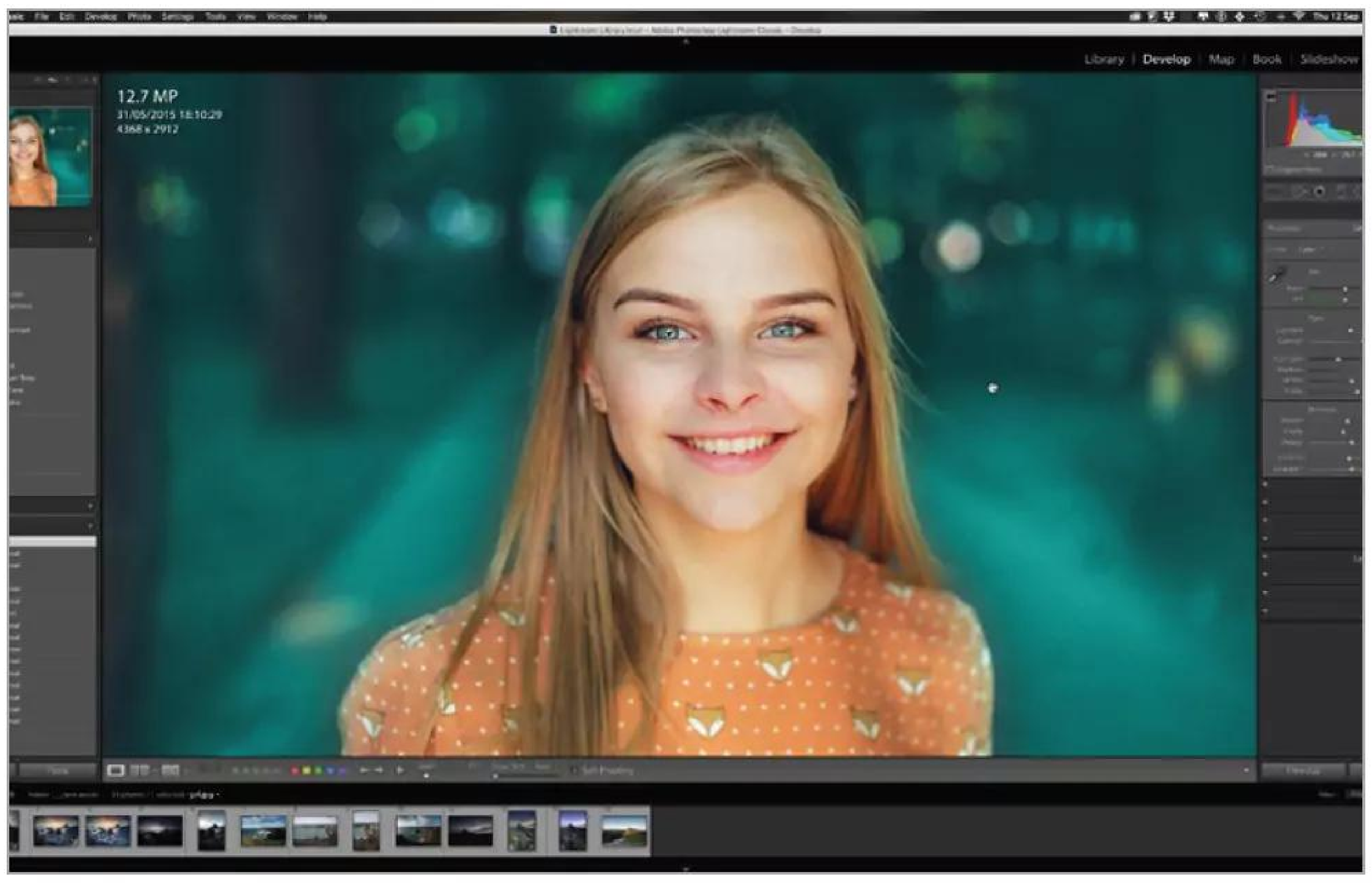
13 Sometimes, the area your brush samples may not be correct. If this happens, you can click on the sample target and drag it to a new area that has a skin tone and texture more suitable for your needs. You can actually drag the sample target anywhere in the frame of the image if needs be.



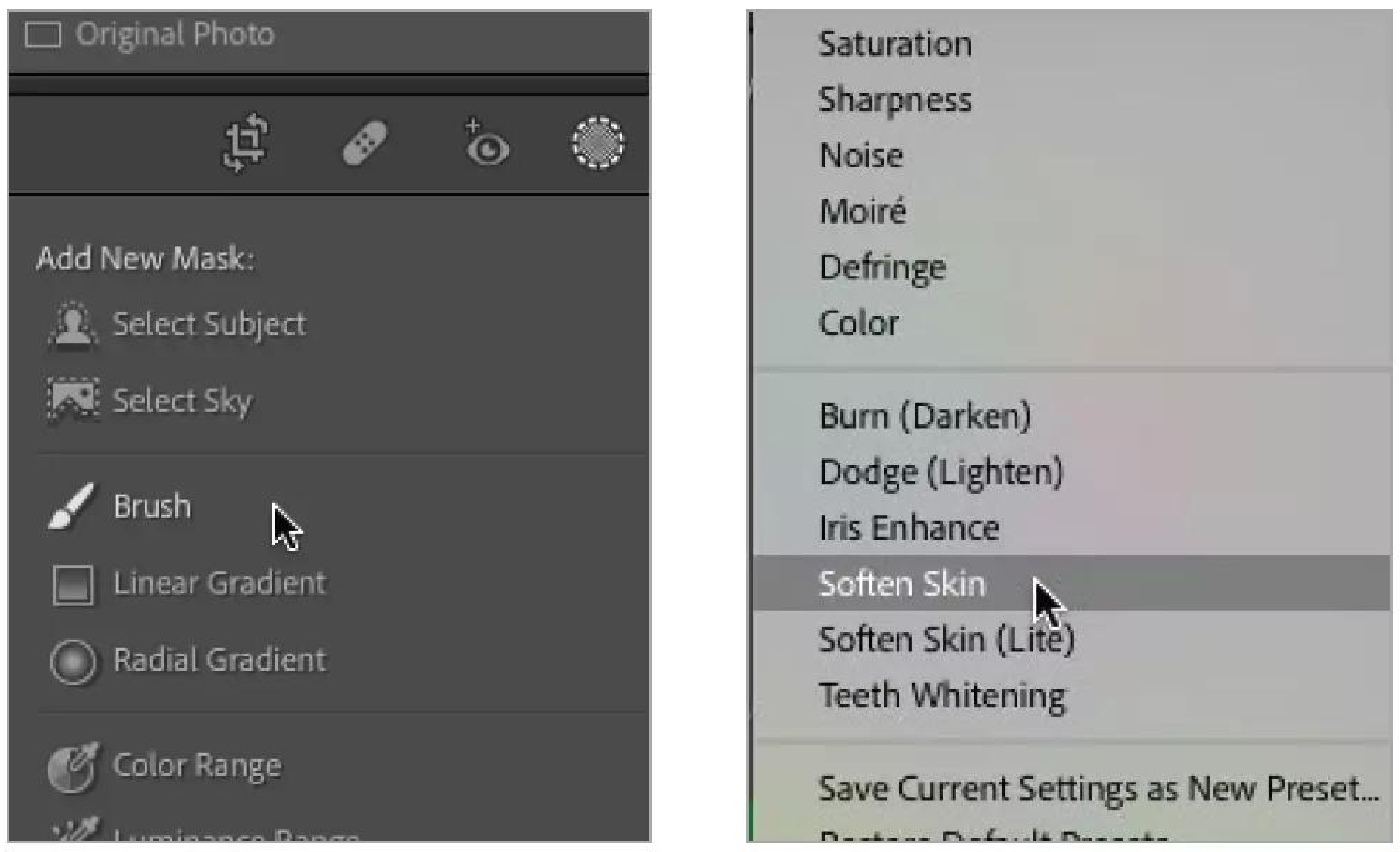
14 You are not limited to single brush clicks over your blemish areas. If you want, you can click and drag a longer brush stroke which will be denoted by a white brush stroke. Try to keep these longer strokes fairly small and contained or the sample target it chooses may be completely random.



15 Just as with single brush clicks, these longer brush strokes can have their original point of application moved; or you can click and drag the sample target to another area of skin. The original area will update in real time to show you how the new sample will look before you deselect it.

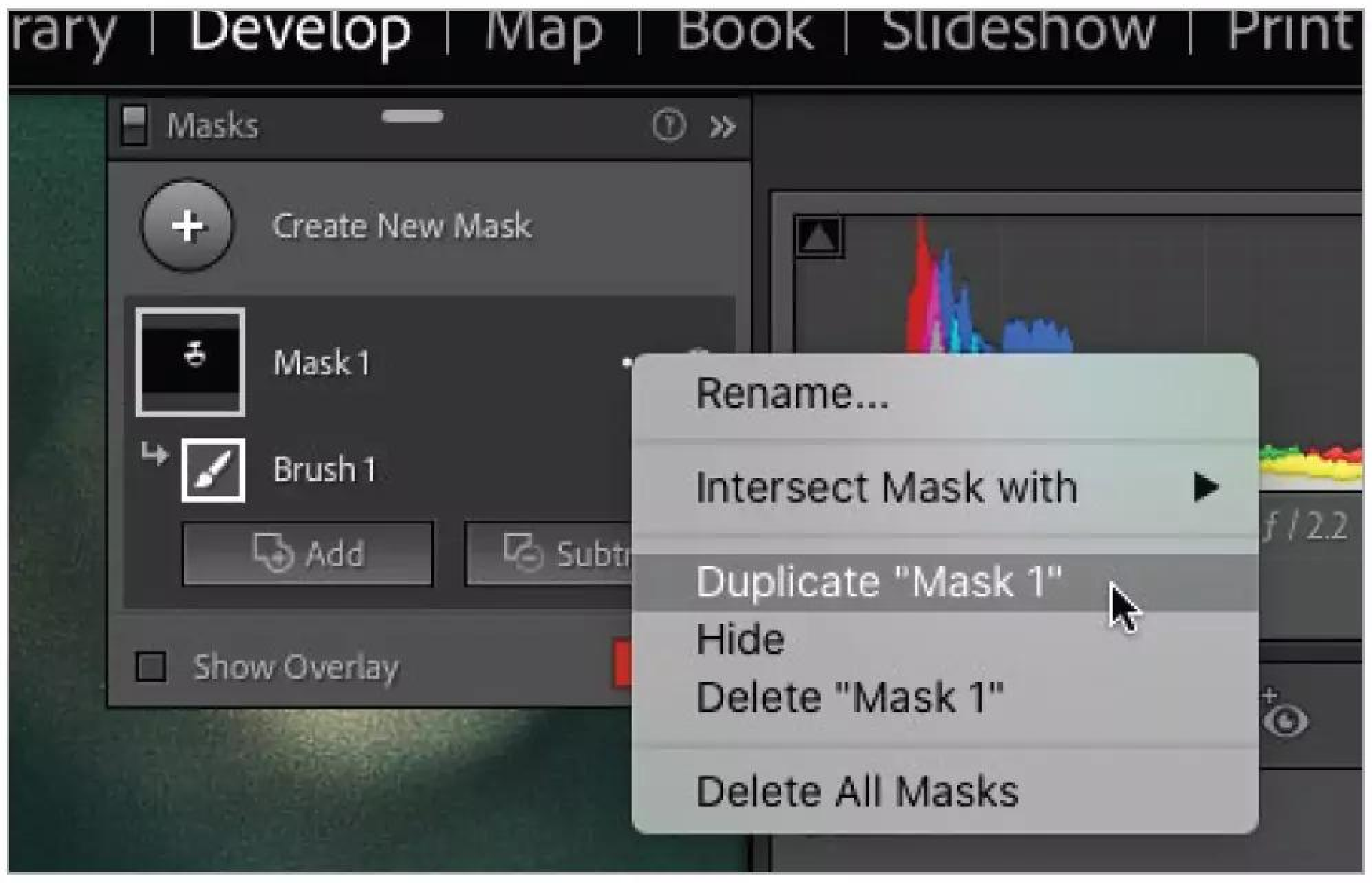

12.7 MP
Library | Develop | Map | Book | Slideshow

16 You have your basic edit. The colour has been adjusted, the exposure has been tweaked to show more detail in the darkest areas of the shot and the main blemishes have been reduced, but not completely removed. You may notice a slight mottling of the skin. There is a useful remedy to that too.

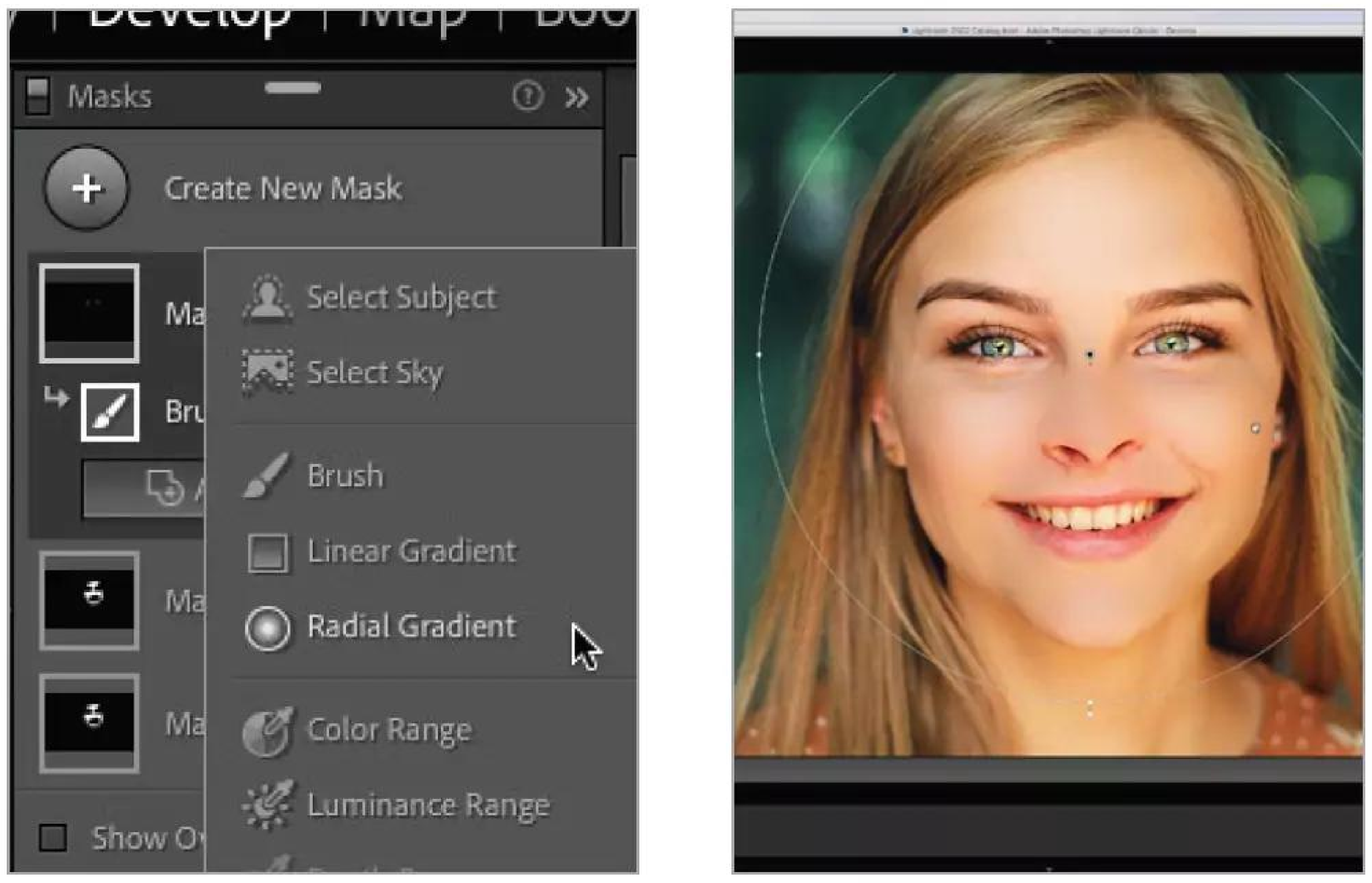

Original Photo
Add New Mask:
Select Subject
Select Sky
Brush
Linear Gradient
Radial Gradient
Color Range
Saturation
Sharpness
Noise
Moiré
Defringe
Color
Burn (Darken)
Dodge (Lighten)
Iris Enhance
Soften Skin
Soften Skin (Lite)
Teeth Whitening
Save Current Settings as New Preset...

17 Click on the Masking tool, click Brush to open its properties panel. Click on the small dropdown list next to Effect. The dropdown menu that appears has a number of useful presets that you can apply to your new Adjustment Brush. In this case, you can select Soften Skin.

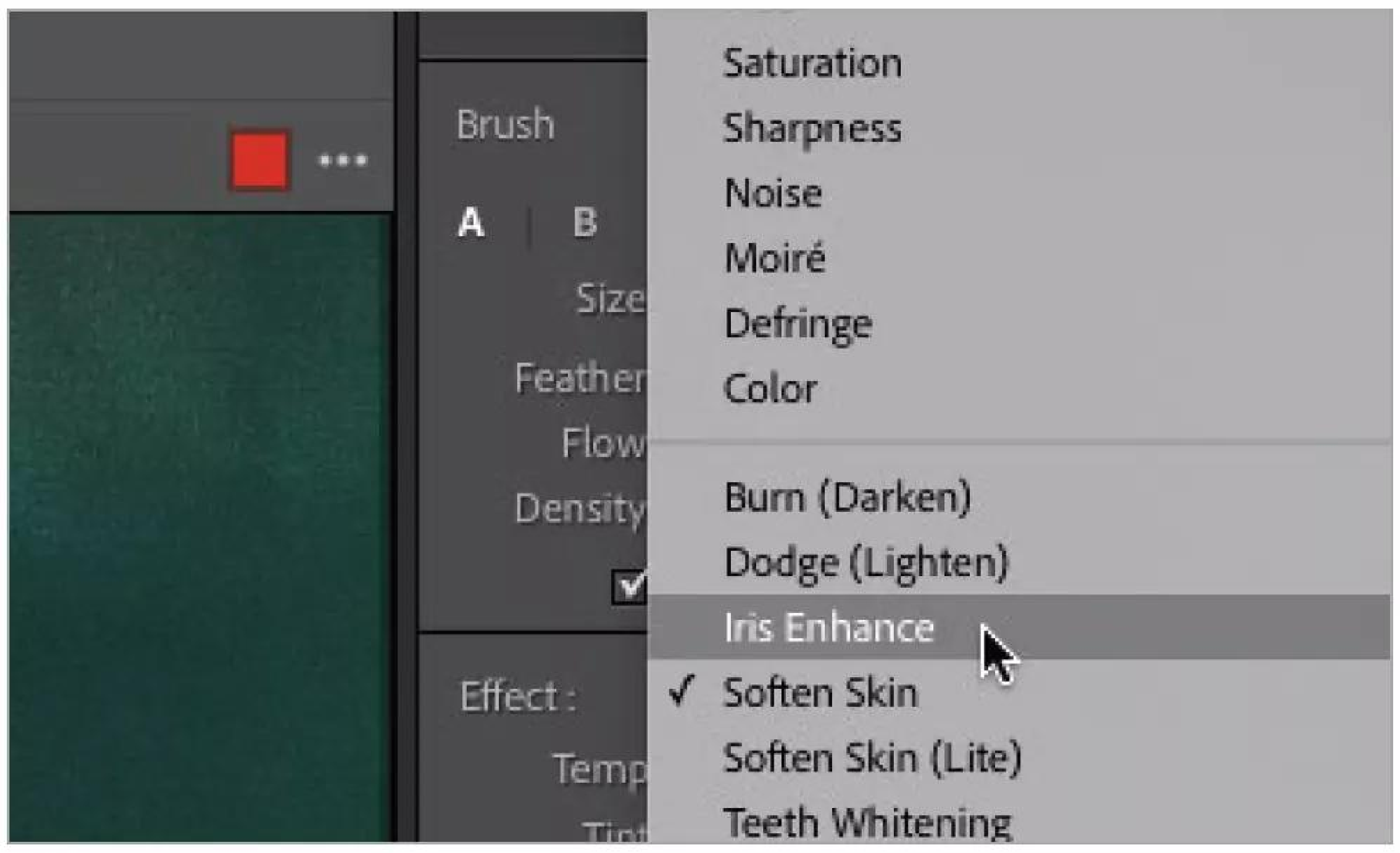
18 Use this new skin softening brush and paint over her forehead to soften her skin even more and remove more of the mottled areas. It does this by reducing the amount of mid-tone and micro-contrast. You can also use it elsewhere on her skin. It is not a magic bullet but it can help.


rary | Develop | Map | Book | Slideshow | Print
Masks
Create New Mask
Mask 1
Brush 1
Add
Subtr
Show Overlay
Rename...
Intersect Mask with
Duplicate "Mask 1"
Hide
Delete "Mask 1"
Delete All Masks
f / 2.2

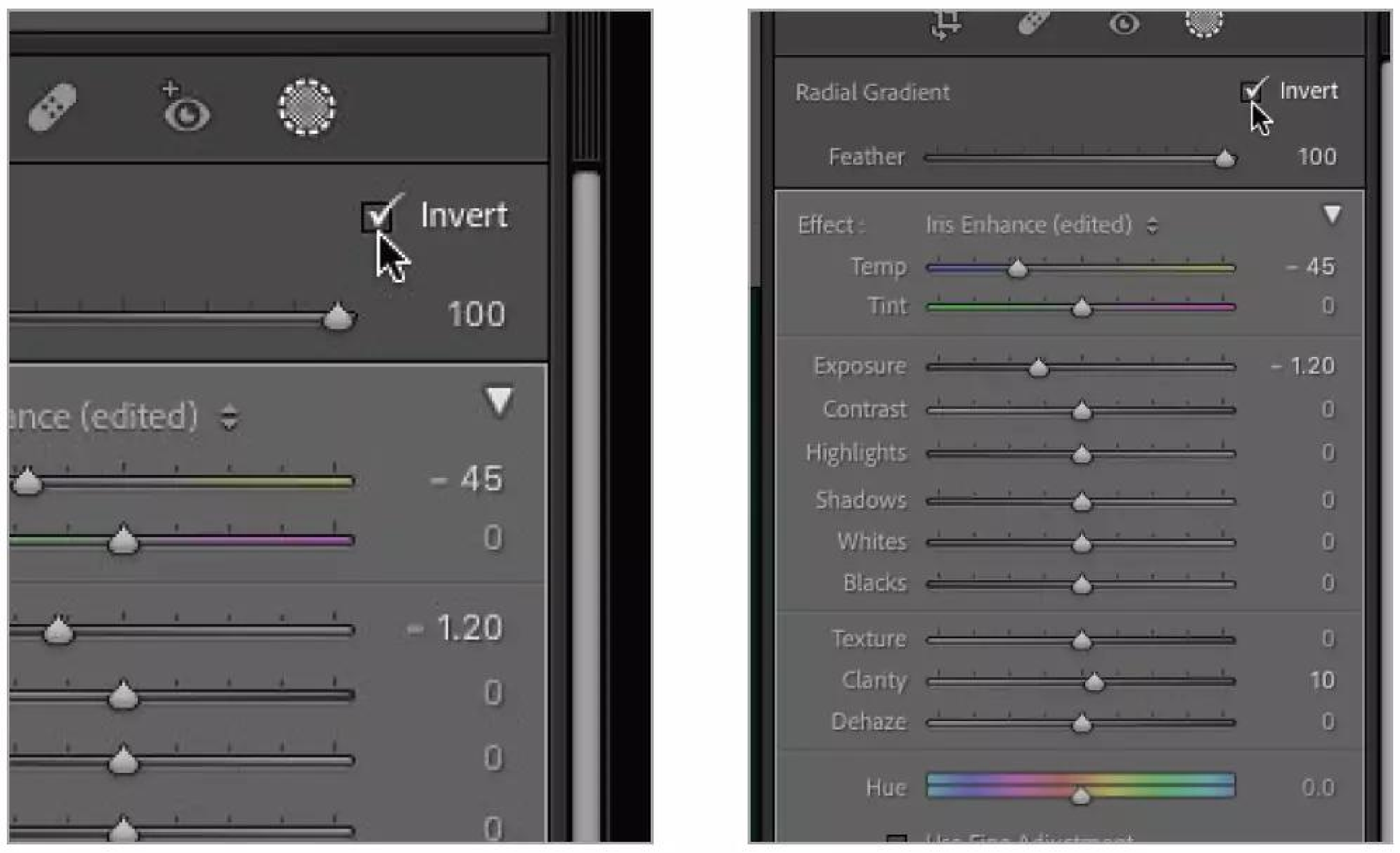
19 If you happen to feel that the skin softening is not enough to suit your taste but your settings are already maxed out, you can click on the Mask 1 icon in the Masking layer panel and select Duplicate Mask 1 from the list. This will create another adjustment layer and double the effect of the softening.


Develop | Map | Boo
Masks
Create New Mask
Select Subject
Select Sky
Brush
Linear Gradient
Radial Gradient
Color Range
Luminance Range
Show O

22 To add a little more mood to the image, you can add a Radial Gradient to create a tight vignette around the model. Click on the Radial Gradient tool drag an ellipse that encompasses the model's head and shoulders. You can always move and scale the filter later if you wish.

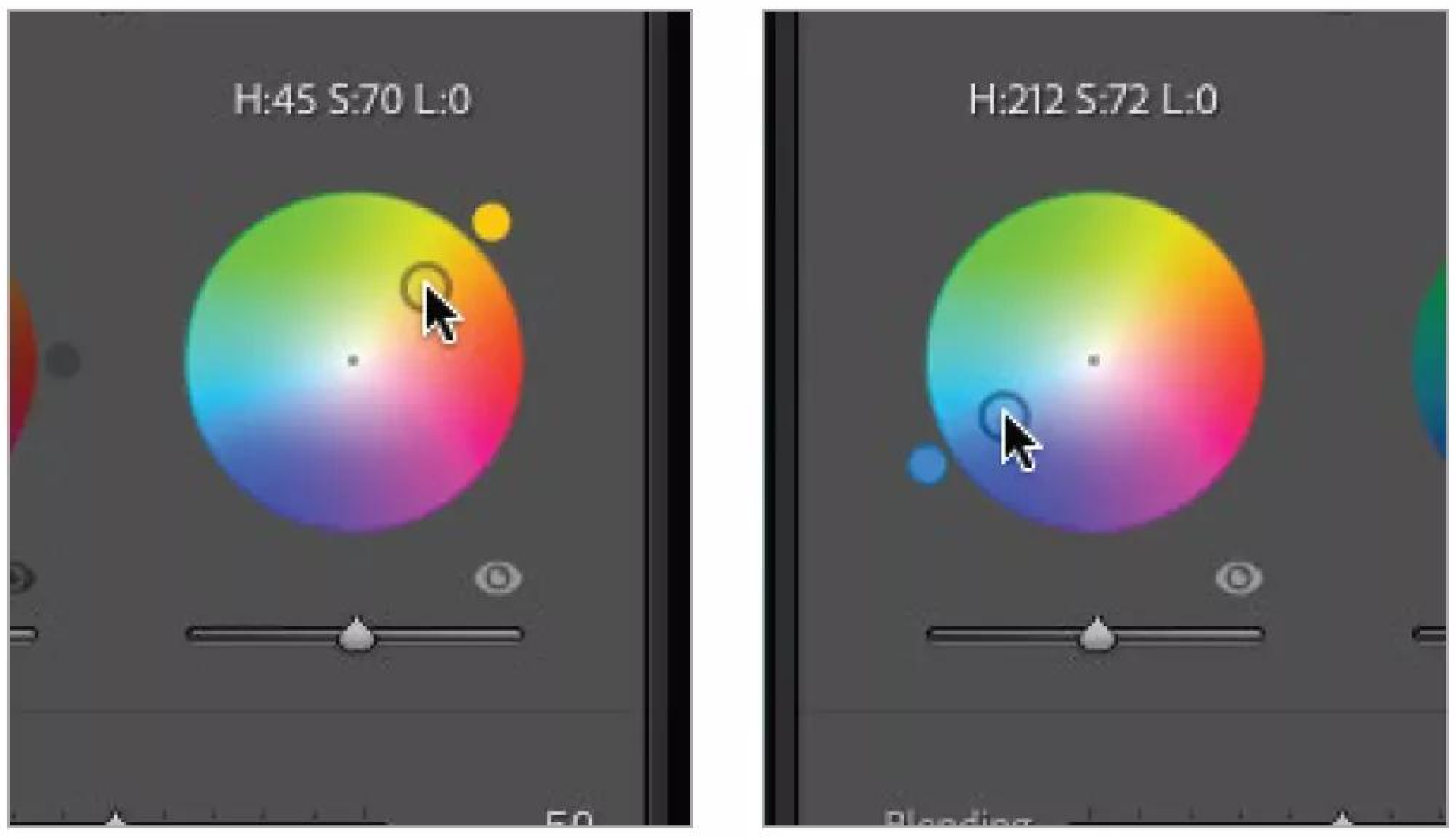

Brush
A | B
Size
Feather
Flow
Density
Effect :
Temp
Saturation
Sharpness
Noise
Moiré
Defringe
Color
Burn (Darken)
Dodge (Lighten)
Iris Enhance
✓ Soften Skin
Soften Skin (Lite)
Teeth Whitening

20 Now you can add a new Brush and choose Iris Enhance from the Effect dropdown list. This has a preset applied that is a good start for brightening a subjects irises if they are too dark. Again, we would suggest a subtle approach to avoid overly bright 'devil eyes'.

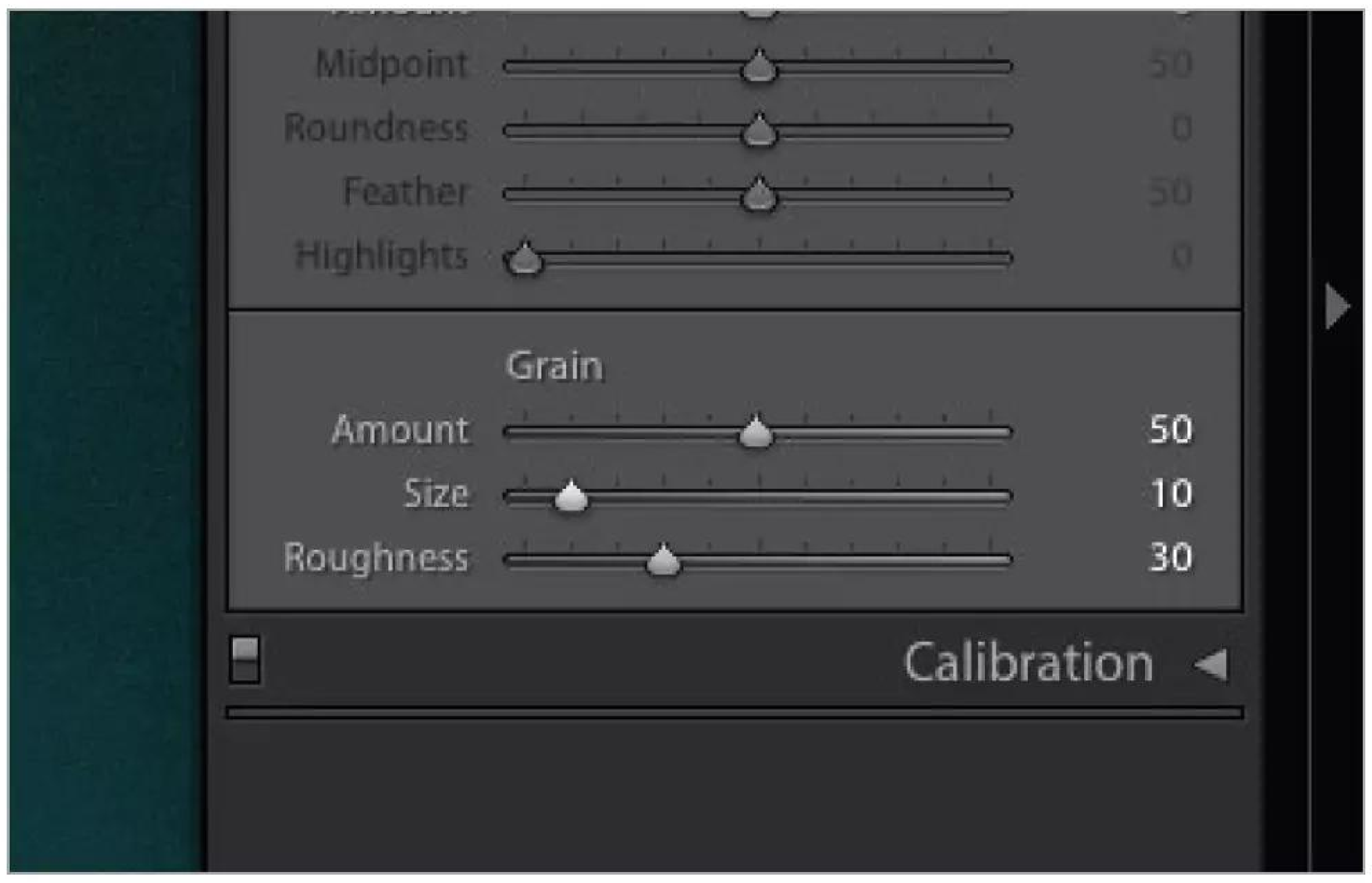

Invert
100
ance (edited)
- 45
0
- 1.20
Radial Gradient
Feather
Effect :
Iris Enhance (edited)
Temp
Tint
Exposure
Contrast
Highlights
Shadows
Whites
Blacks
Texture
Clarity
Dehaze
Hue
10
0.0

23 In the properties panel, make sure the Invert Mask button is checked, then click on the exposure slider and drag it to the left to about -1.20. Then, drag the Temp slider a little to the left to about -45. This creates a cooler toned vignette that darkens the background but keeps the model's face unaffected.

21 We edited the preset by adding more Exposure and reducing the strength of the Shadows. This is just enough to reveal the colour of the model's eyes without going over the top. The whites of her eyes are fine as they are. Any brightening of the whites would look unnatural.


H:45 S:70 L:0
H:212 S:72 L:0

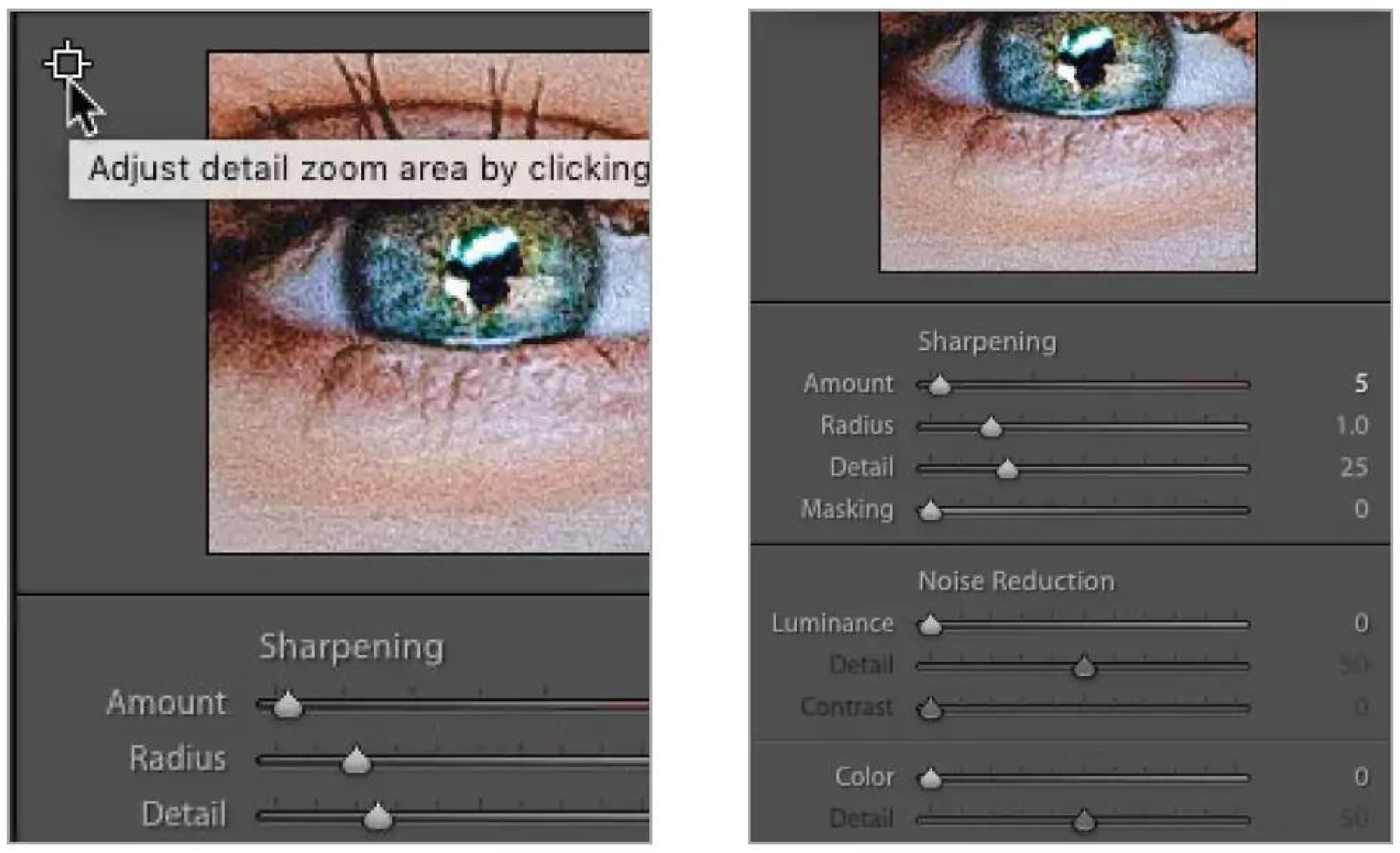
24 Under Color Grading, you can also opt for a yellow Hue, with saturation of about 70, for the Highlights. Shadows have a blue Hue, with Saturation of about 72, to give the colour tones of the portrait a more contemporary feel. Watch out for making the skin too yellow.



Midpoint 50
Roundness 0
Feather 50
Highlights 0

Grain
Amount 50
Size 10
Roughness 30

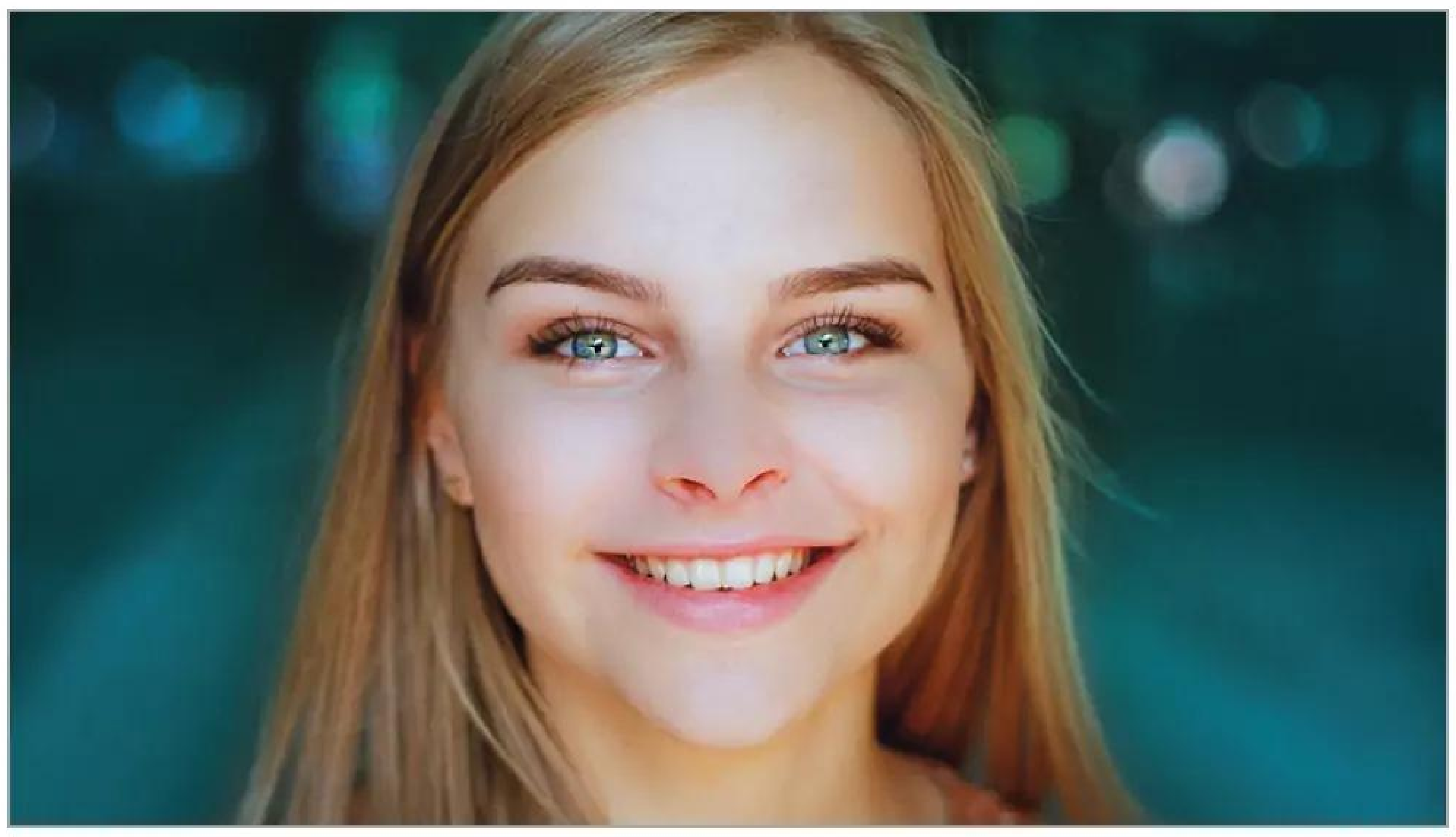
25 We also opened the Effects panel and added a small amount of Grain, with Amount set at 50, Size is 10 and Roughness 30. In the Dehaze panel, the value has been altered to -6 to give a slightly soft-focus feel to the shot, again to help with the flattering female portrait.



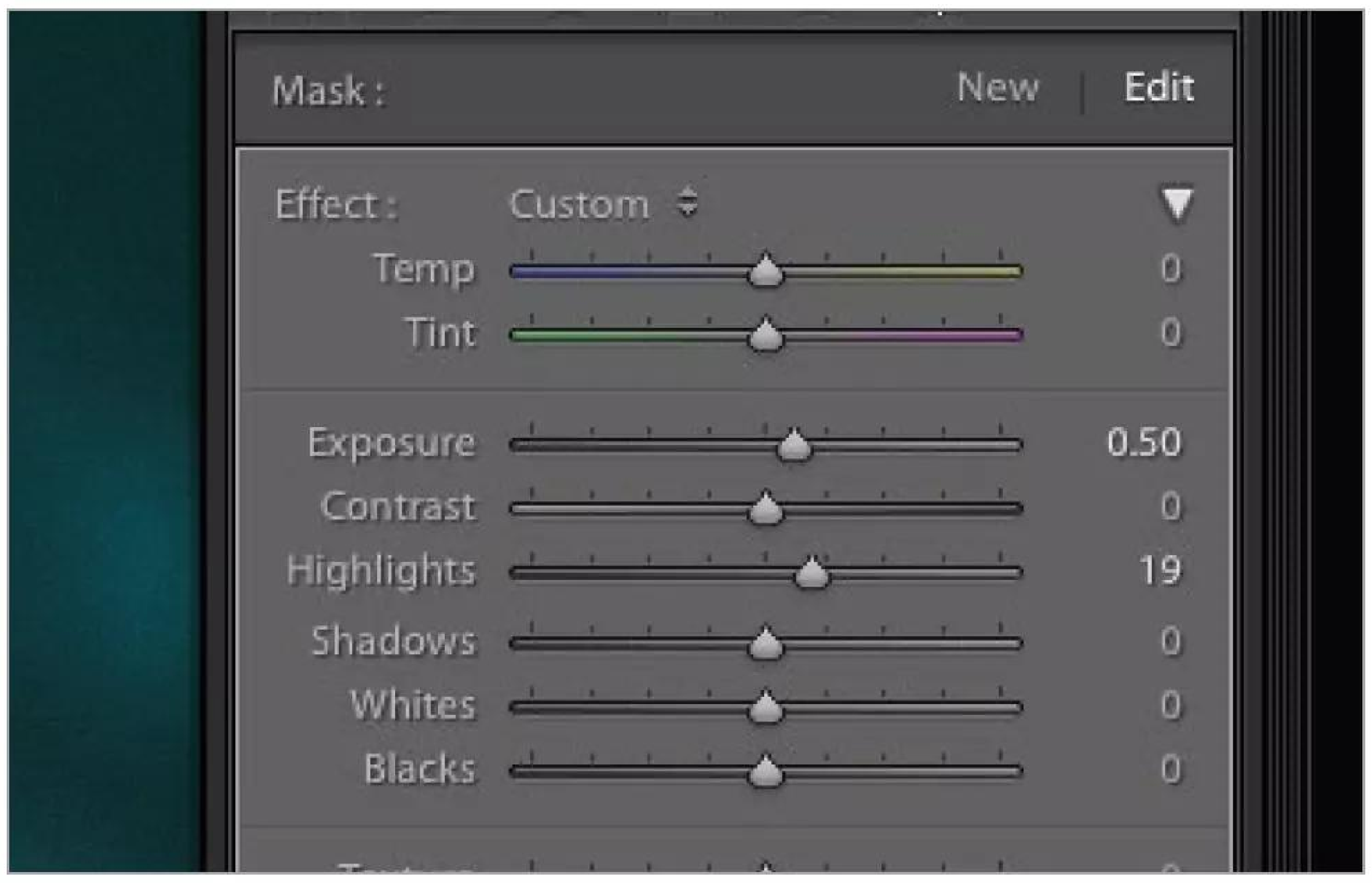
Sharpening
Amount 5
Radius 1.0
Detail 25
Masking 0

Noise Reduction
Luminance 0
Detail 50
Contrast 0
Color 0
Detail 50

26 If you wish, you can open the Detail panel and apply Sharpening. You can target a zoomed preview by clicking the Adjust Detail Zoom button and placing your cursor over an area you want to preview as you apply sharpening. Once again, do not overdo it, too much sharpening can ruin an image.

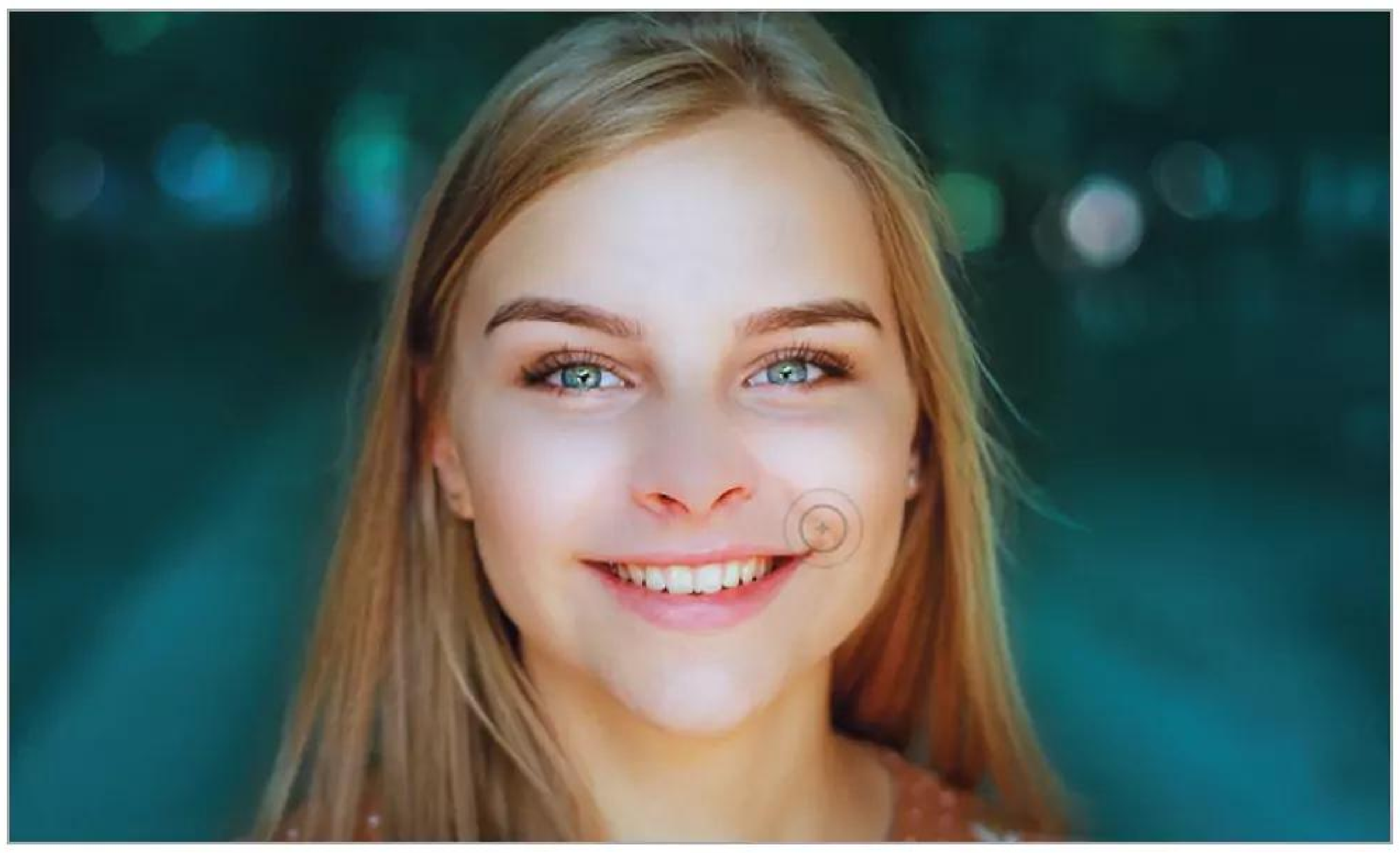


27 One adjustment you can add is targeting the brightest areas of her face and gently accentuate them by using a process called Dodging. This is a reference to the days of film negatives where you would prevent areas of photographic paper receiving too much light and making that area too bright.

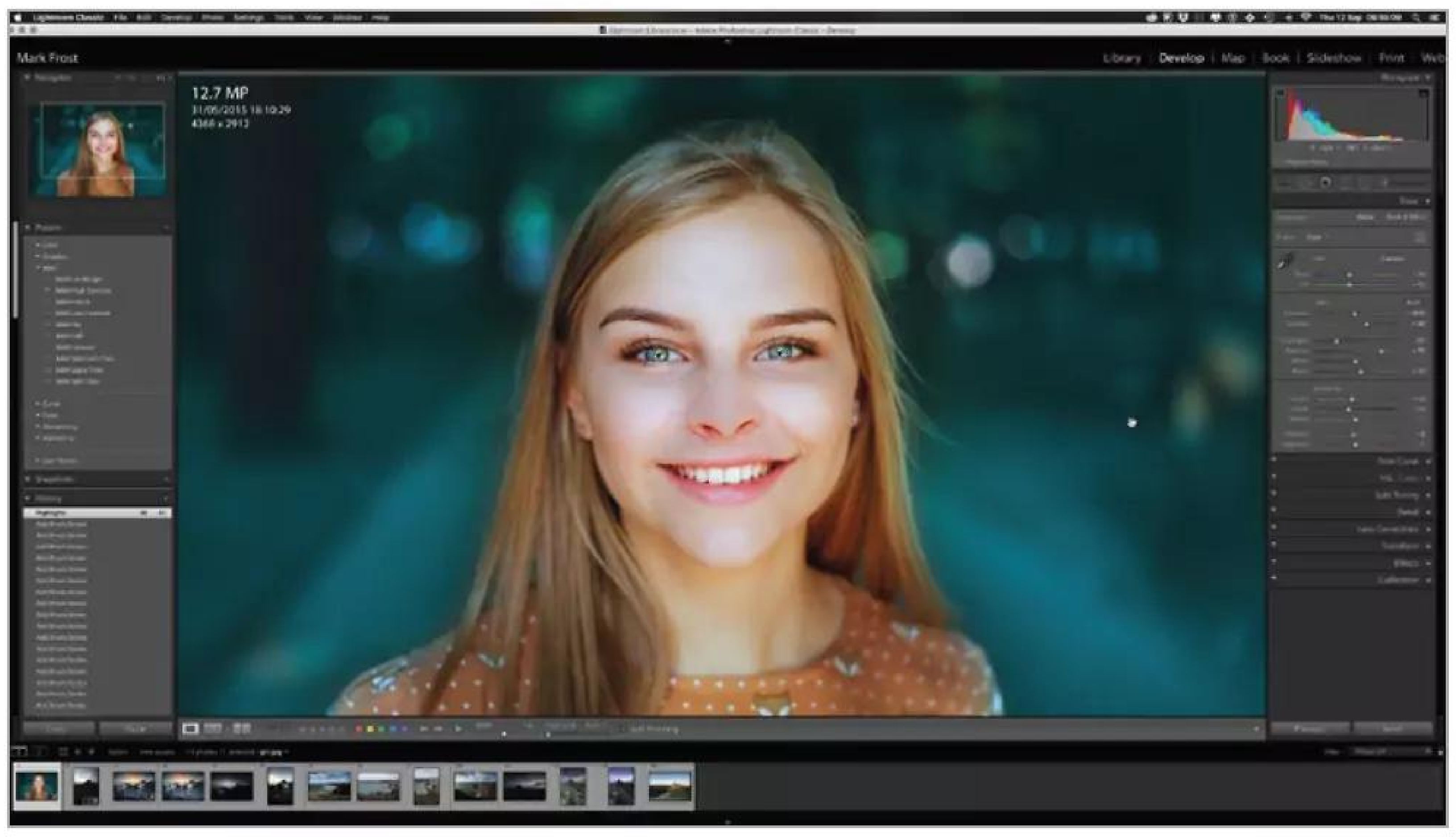


Effect : Custom
Temp 0
Tint 0
Exposure 0.50
Contrast 0
Highlights 19
Shadows 0
Whites 0
Blacks 0

28 You can create a new Adjustment Brush and set its Exposure Value to about +0.50 and Highlights to about 20 . Make sure the Feather is set to 100 and Flow is decreased to about 40. This means you can build-up the effect gradually without overdoing it too quickly.



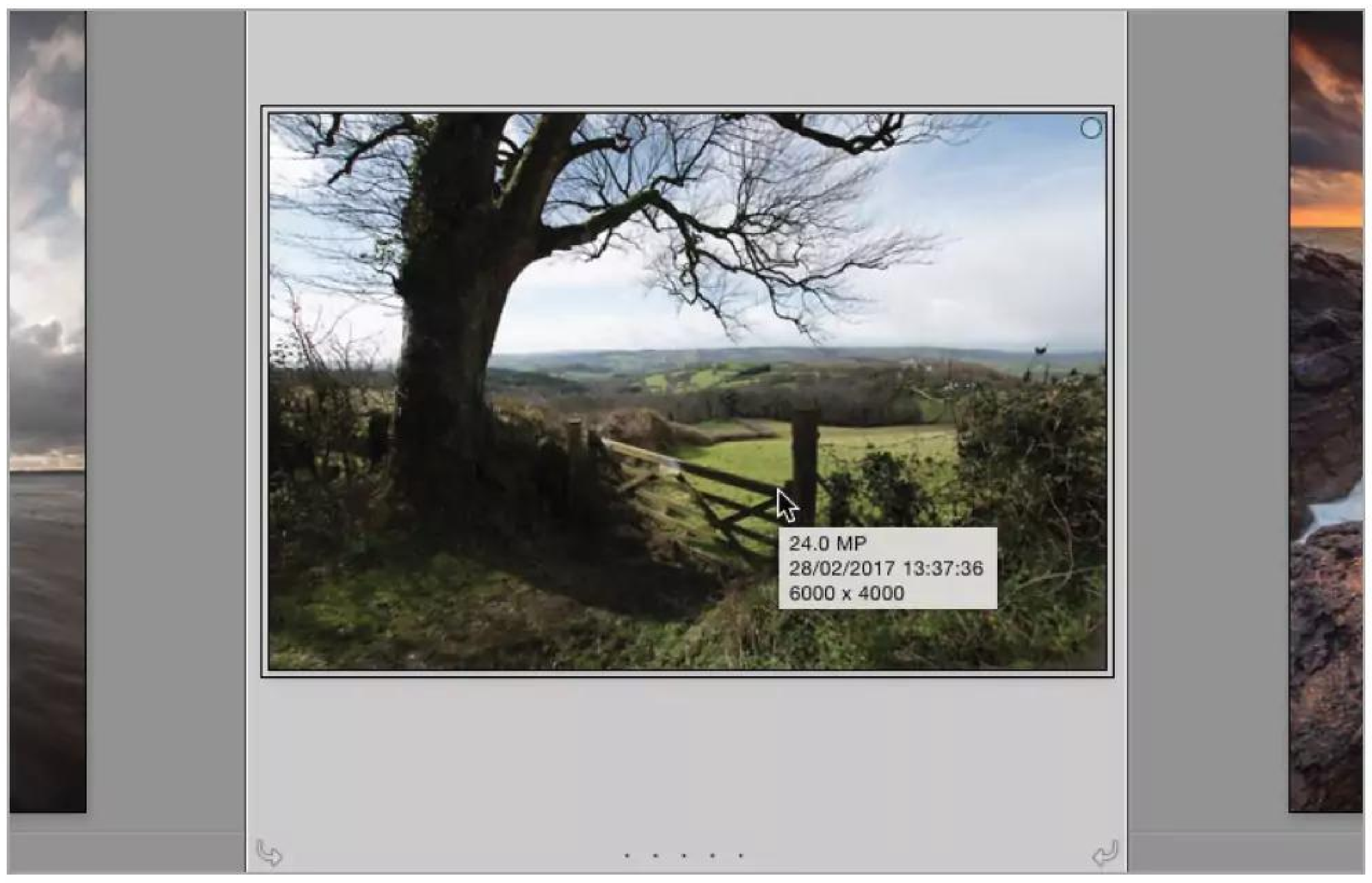
29 Concentrate the brush on the bright parts of the skin on her face and neck and follow the shape of obvious facial contours. Like before, if this looks a little over the top, you can adjust the Highlights value down to about 30, or until the effect is as strong as you want it.



30 With that final edit, this portrait is completed. You can of course take it onwards to Photoshop and do any more fine tuning or skin retouching if you need it, but in this case, Lightroom has done most of the heavy lifting for you and as ever, you can go back in and alter the adjustments at any time.

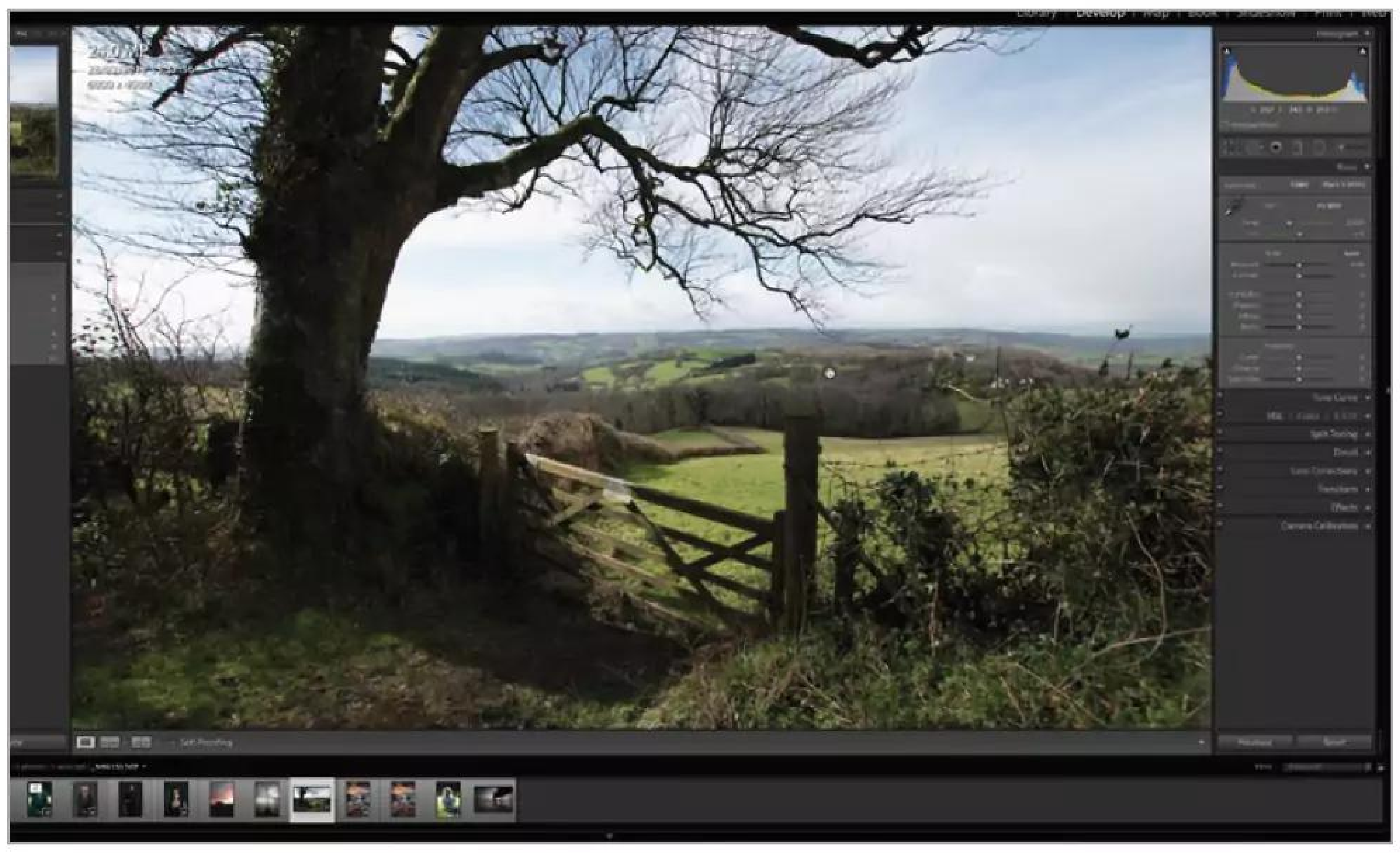
Black and White Processing

Black and white images can create truly stunning photography. A good black and white image needs plenty of detail and a strong composition for it to stand on its own merits without the aid of colour. There are a number of ways to do this in Lightroom and we'll show you how.

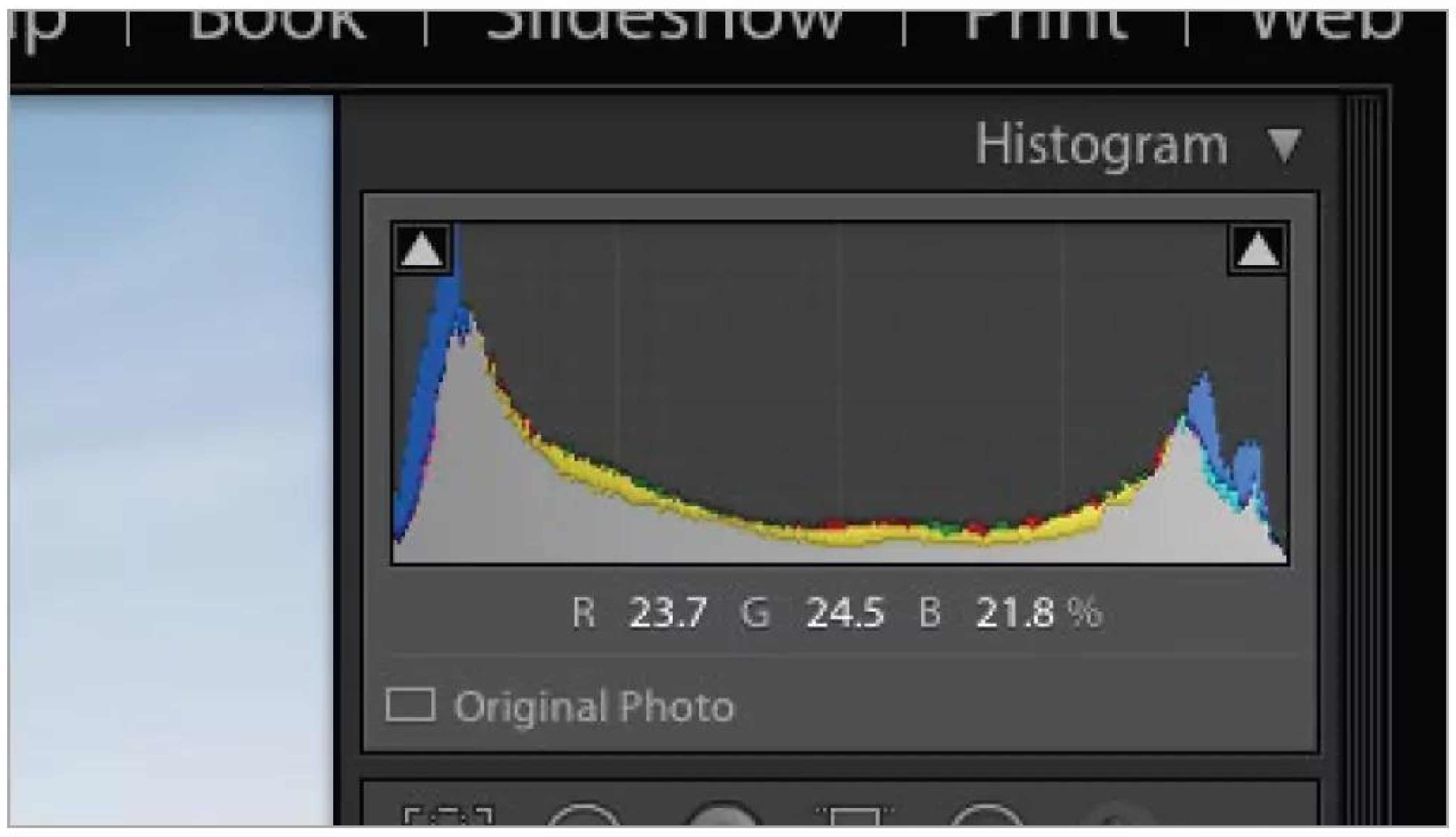


24.0 MP
28/02/2017 13:37:36
6000 x 4000

1 We have an example of an image we are going to convert to black and white and adjust it using a number of methods that let you interact with the image in some interesting ways. How your black and white images finally end up is ultimately down to your own preferences.



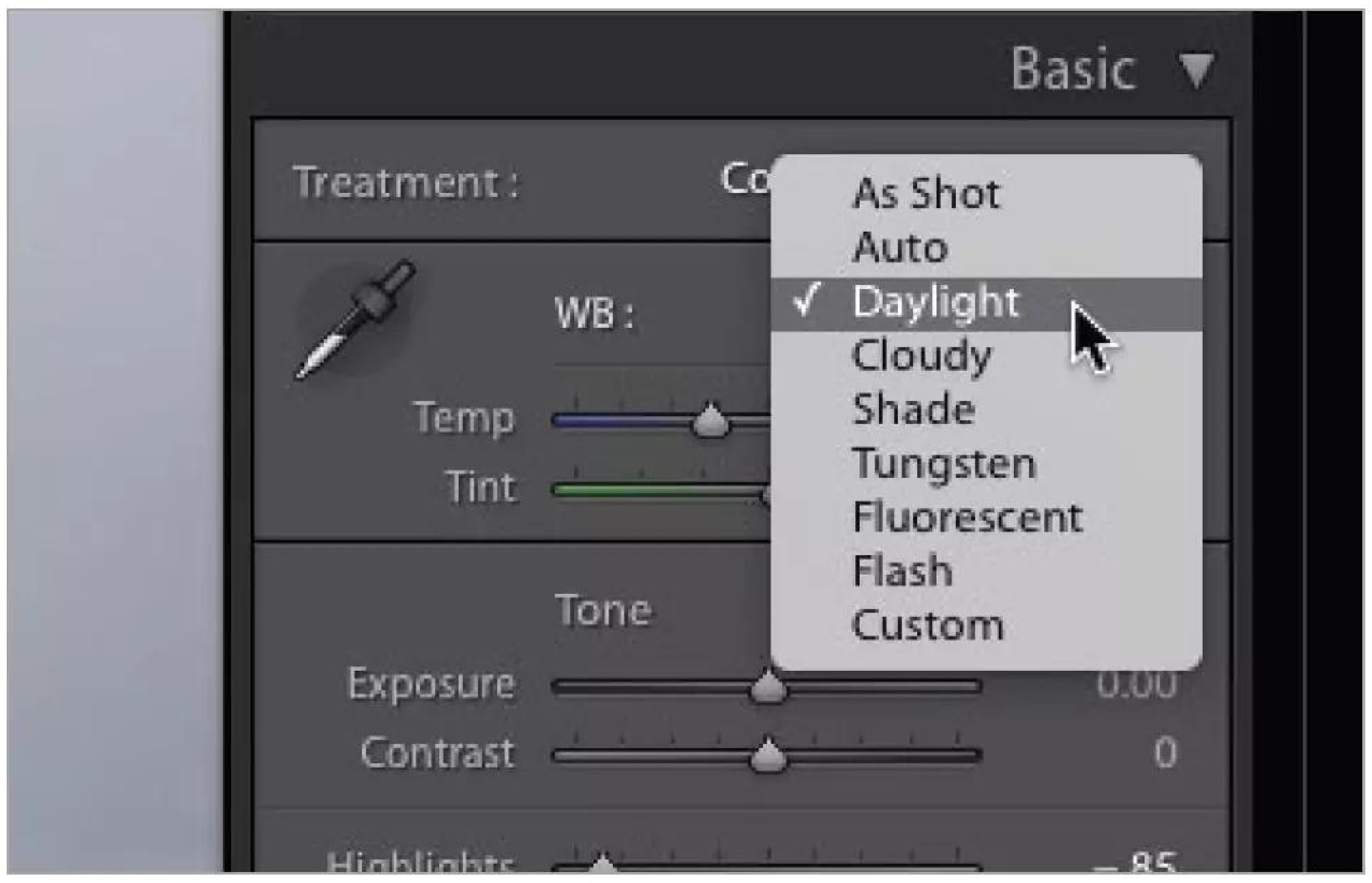
2 It begins with a simple landscape photo of a tree and fields taken on a crisp clear day. It is reasonably well balanced, certainly the sky is not too overexposed and there is still detail in the shadows, even in its unprocessed Raw state. This is a good starting point for the conversion.



R 23.7 G 24.5 B 21.8 %

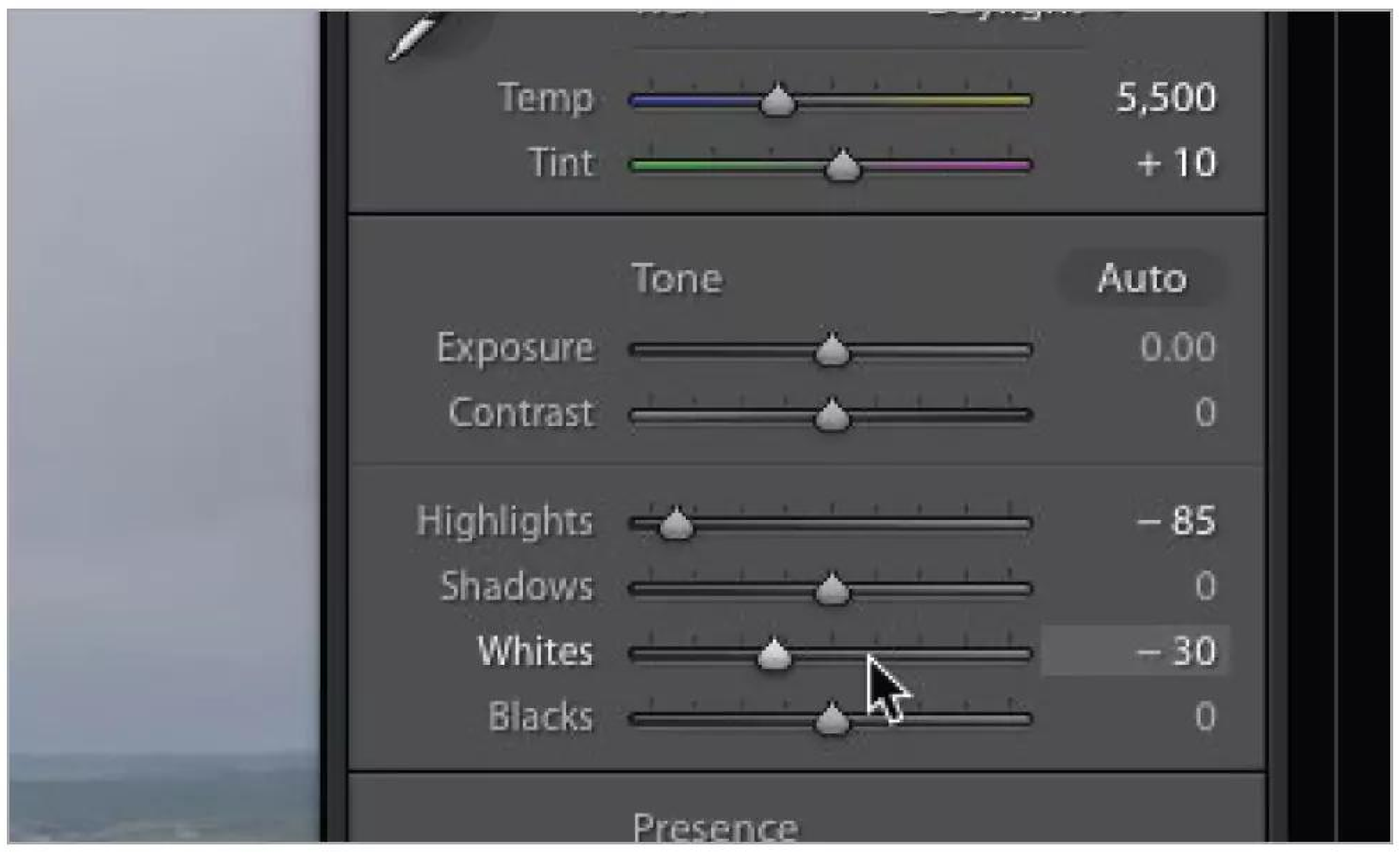
☐ Original Photo

3 A look at the Histogram in the top right corner of the Lightroom workspace will confirm this. The right side of the histogram represents the spread of the lightest tones, whilst the left side shows the distribution of the darker tones. It shows a small amount lost to underexposure but nothing drastic.



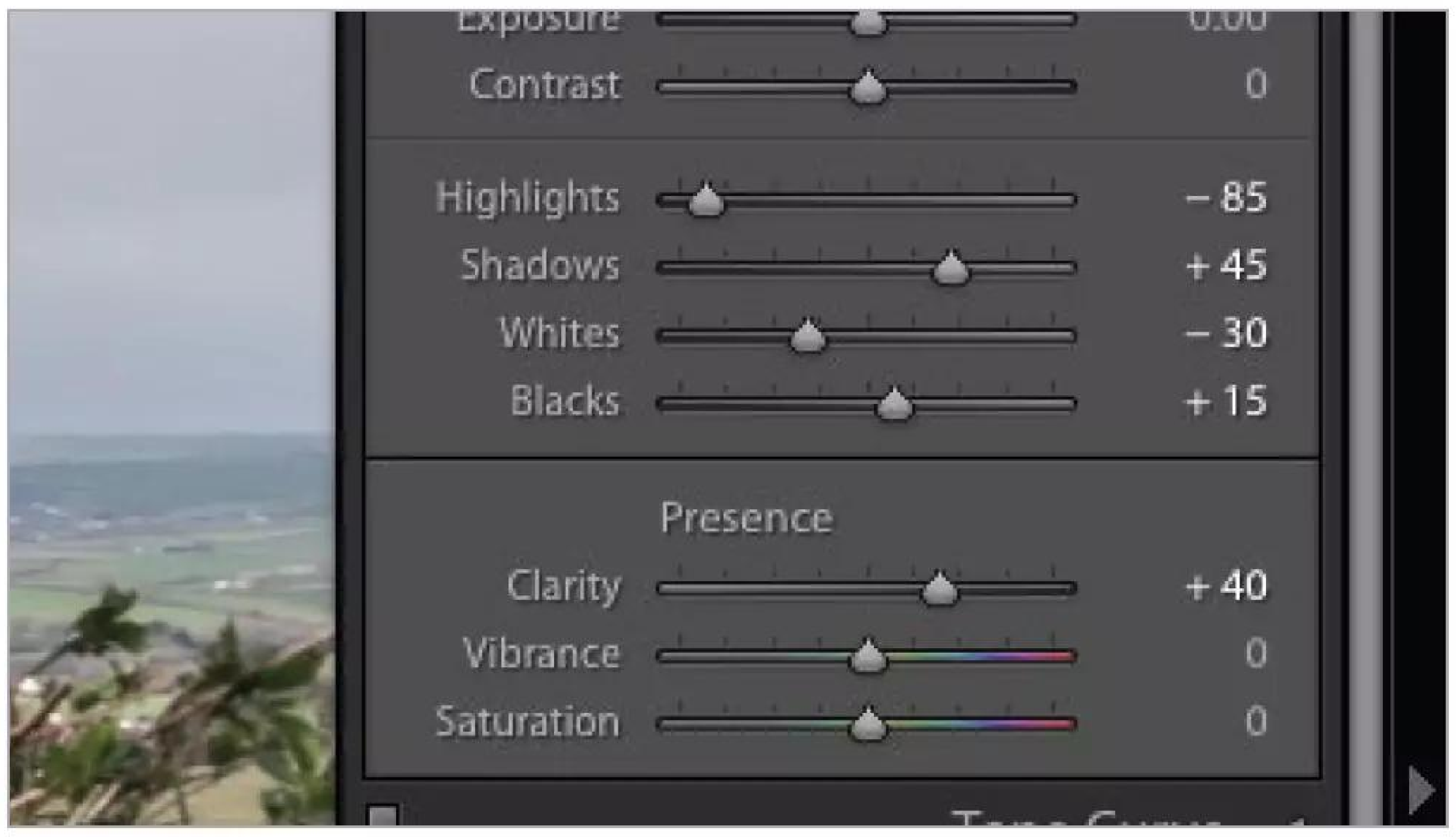
Treatment : Co
WB : Daylight
Temp
Tint
Exposure 0.00
Contrast 0

4 People choose to edit their images in different ways but we tend to get the image looking as balanced as possible in its colour state before switching to black and white. The first thing we did was to change the White Balance to Daylight to accurately portray colour as our starting point.



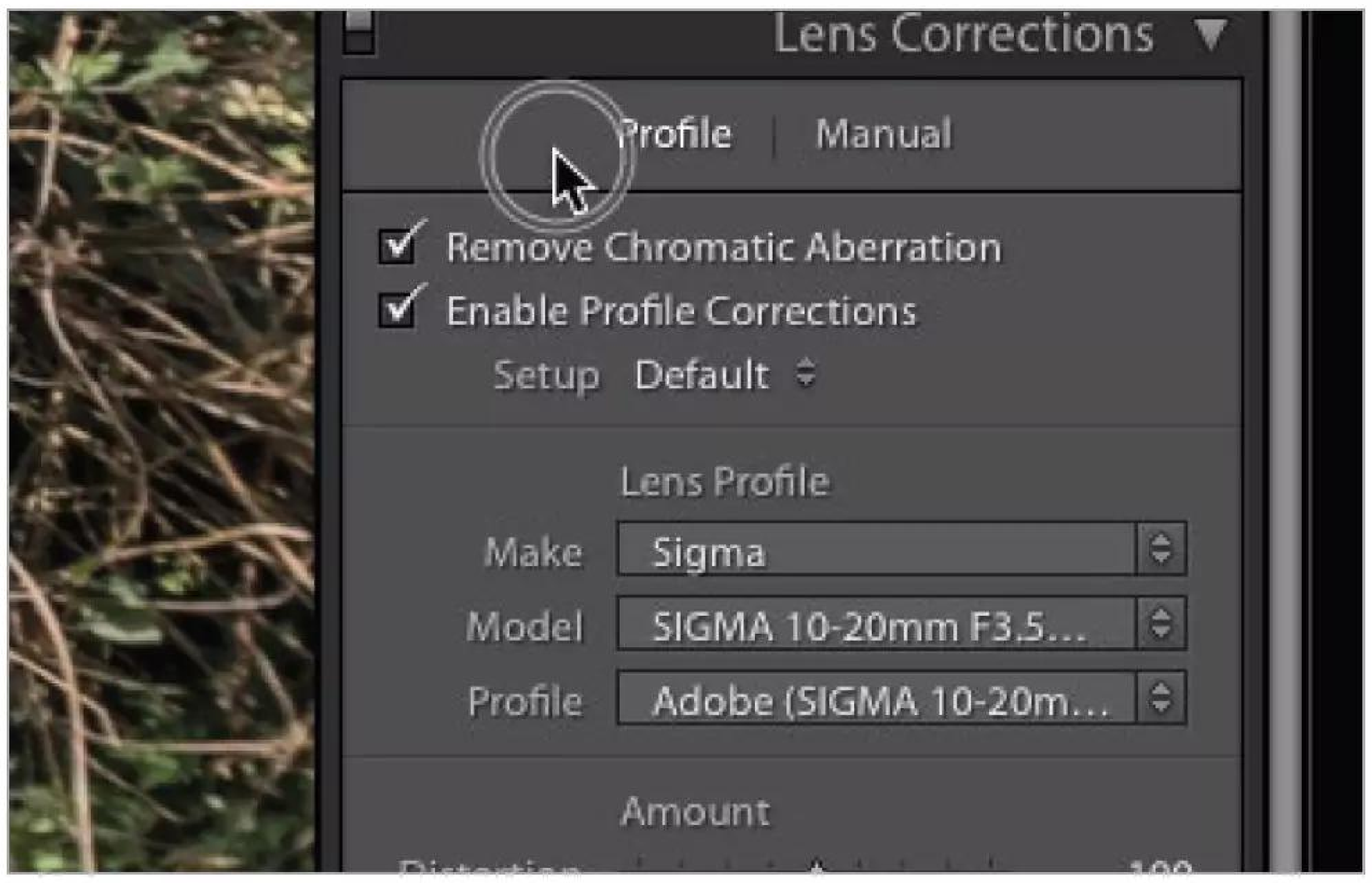
Temp 5,500
Tint + 10
Exposure 0.00
Contrast 0
Highlights – 85
Shadows 0
Whites – 30
Blacks 0

5 Next, there came a series of edits done in the Basic panel to balance the image as much as possible. Highlights were set at -85 to darken the highlight areas and increase as much visible detail in the sky as possible and the White value was dropped to -30 for the same reason.



Exposure 0.00
Contrast 0
Highlights – 85
Shadows + 45
Whites – 30
Blacks + 15
Clarity + 40
Vibrance 0
Saturation 0

6 Then it was a case of boosting Shadows to +45 and Blacks to +15 to make sure nothing was solid black in the image which can potentially decrease detail. In the Presence panel, the Clarity can be boosted to +40 for more mid-tone contrast. Do not worry about Vibrance and Saturation at this point.



Lens Corrections

Profile | Manual

☑ Remove Chromatic Aberration

☑ Enable Profile Corrections

Setup Default

Lens Profile

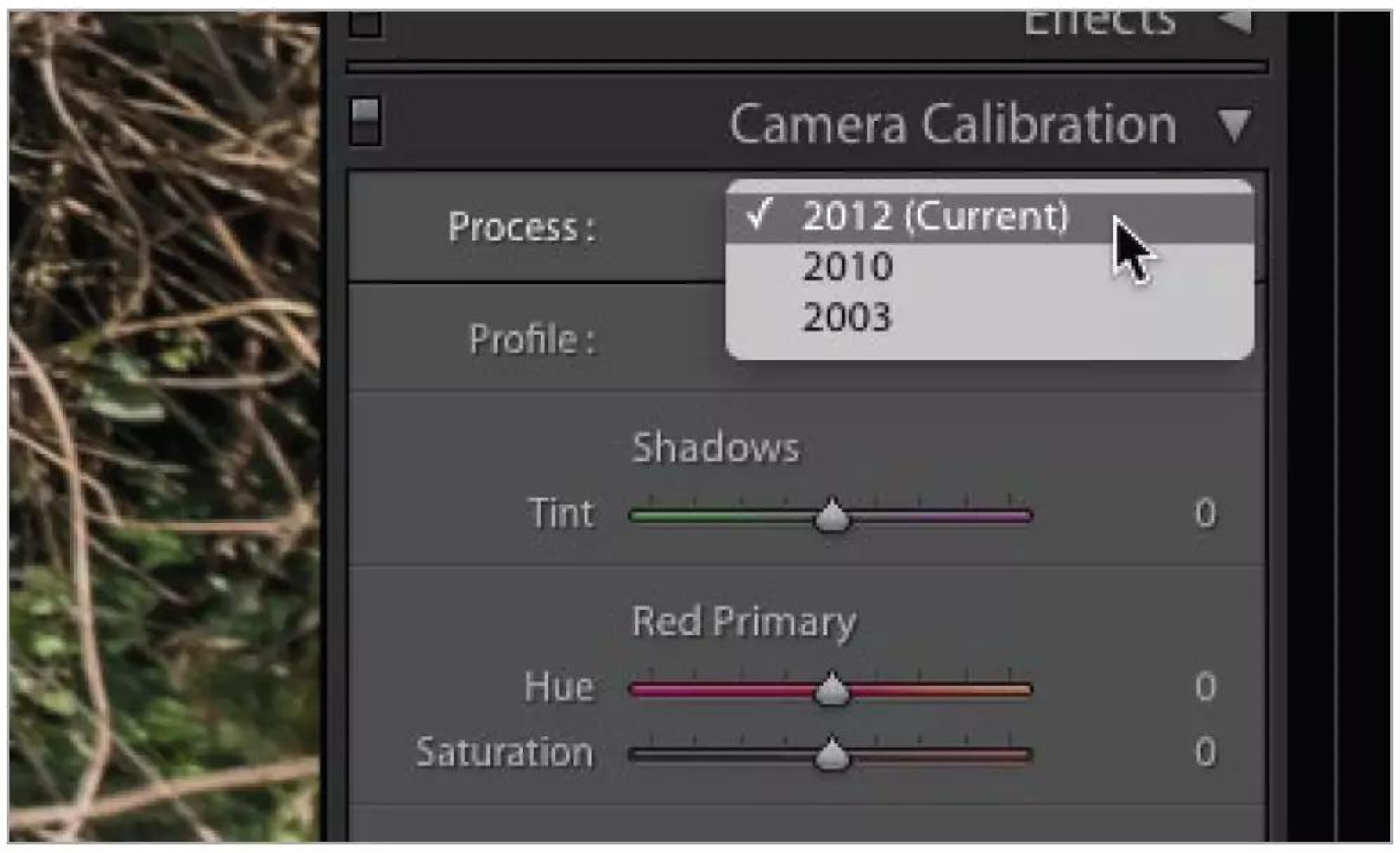
Make Sigma

Model SIGMA 10-20mm F3.5...

Profile Adobe (SIGMA 10-20m...

Amount

7 We would always recommend, if you are using a Raw file, go to the Lens Corrections panel and under Profile, check both the Remove Chromatic Aberration and Enable Profile Corrections buttons. Any lens distortions and colour fringing will be automatically removed from your image.



Effects

Camera Calibration

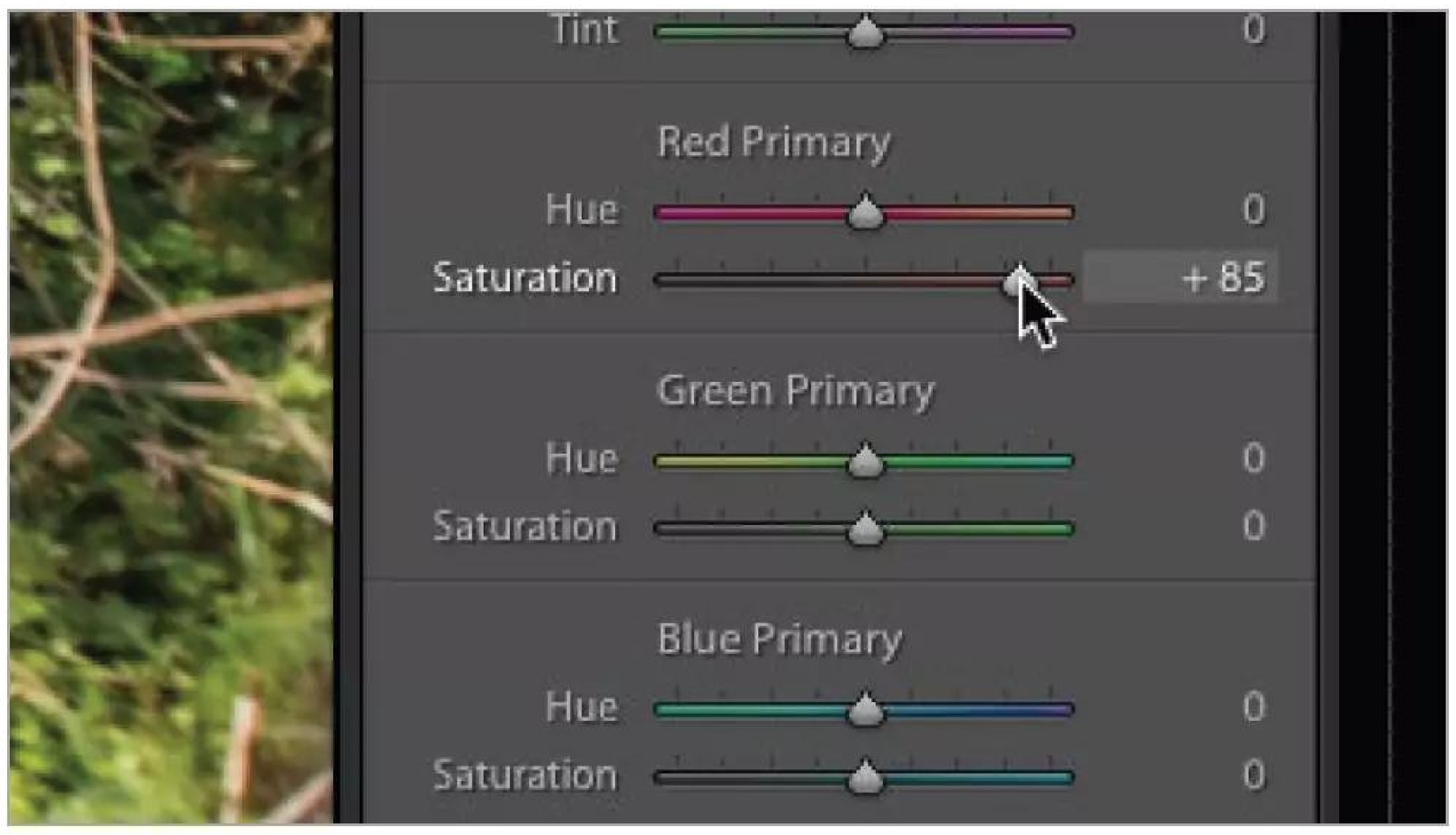
Process: ✓ 2012 (Current)
2010
2003

Profile:

Shadows
Tint 0

Red Primary
Hue 0
Saturation 0

8 It is reasonable to assume you might want to boost Saturation at this point. There is an alternative method that works very well for Raw files. Under Camera Calibration, make sure the Process value is set to 2012 (Current) and Profile is Adobe Standard. Then you can proceed to the next part.



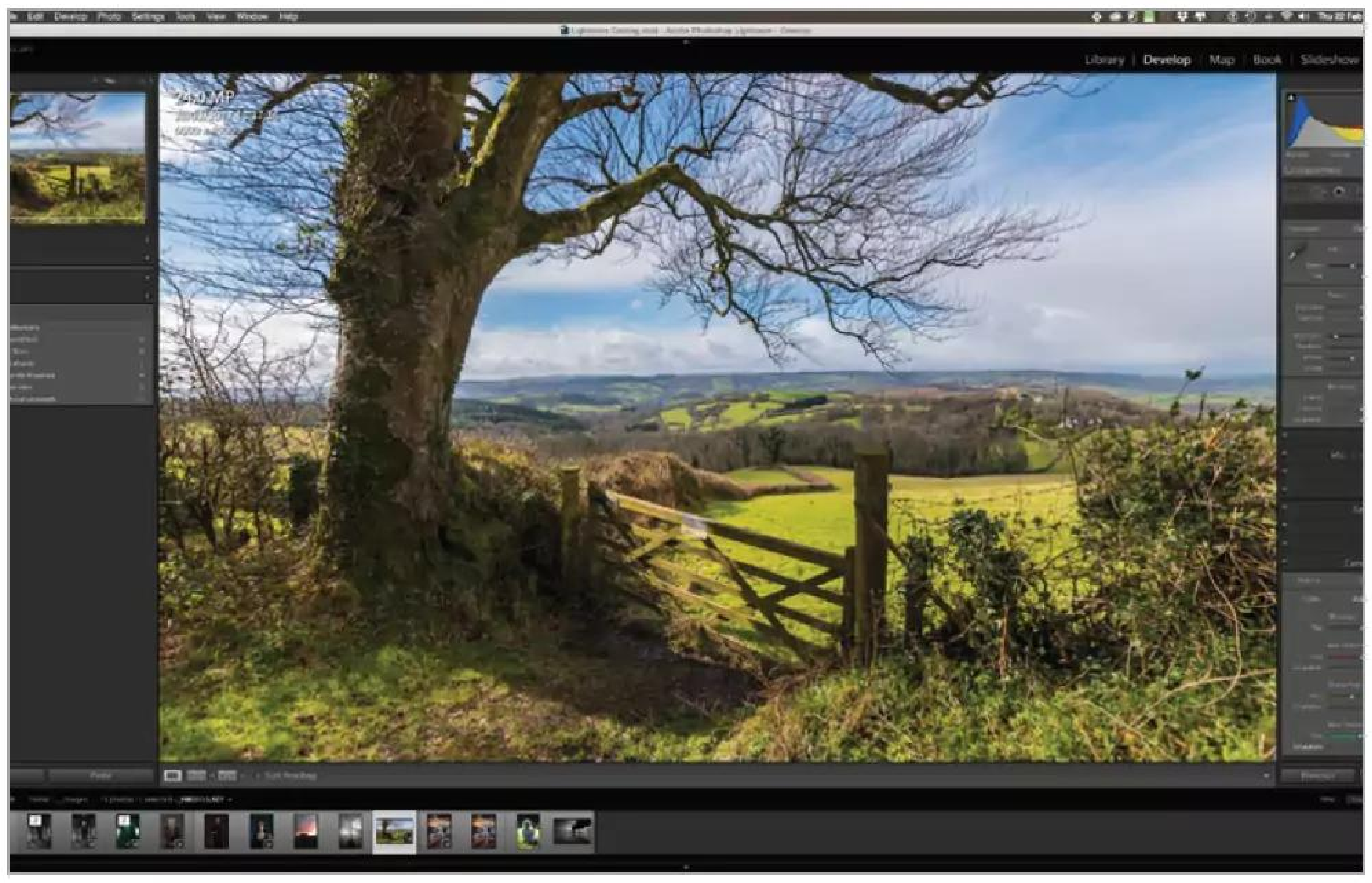
Tint 0

Red Primary
Hue 0
Saturation + 85

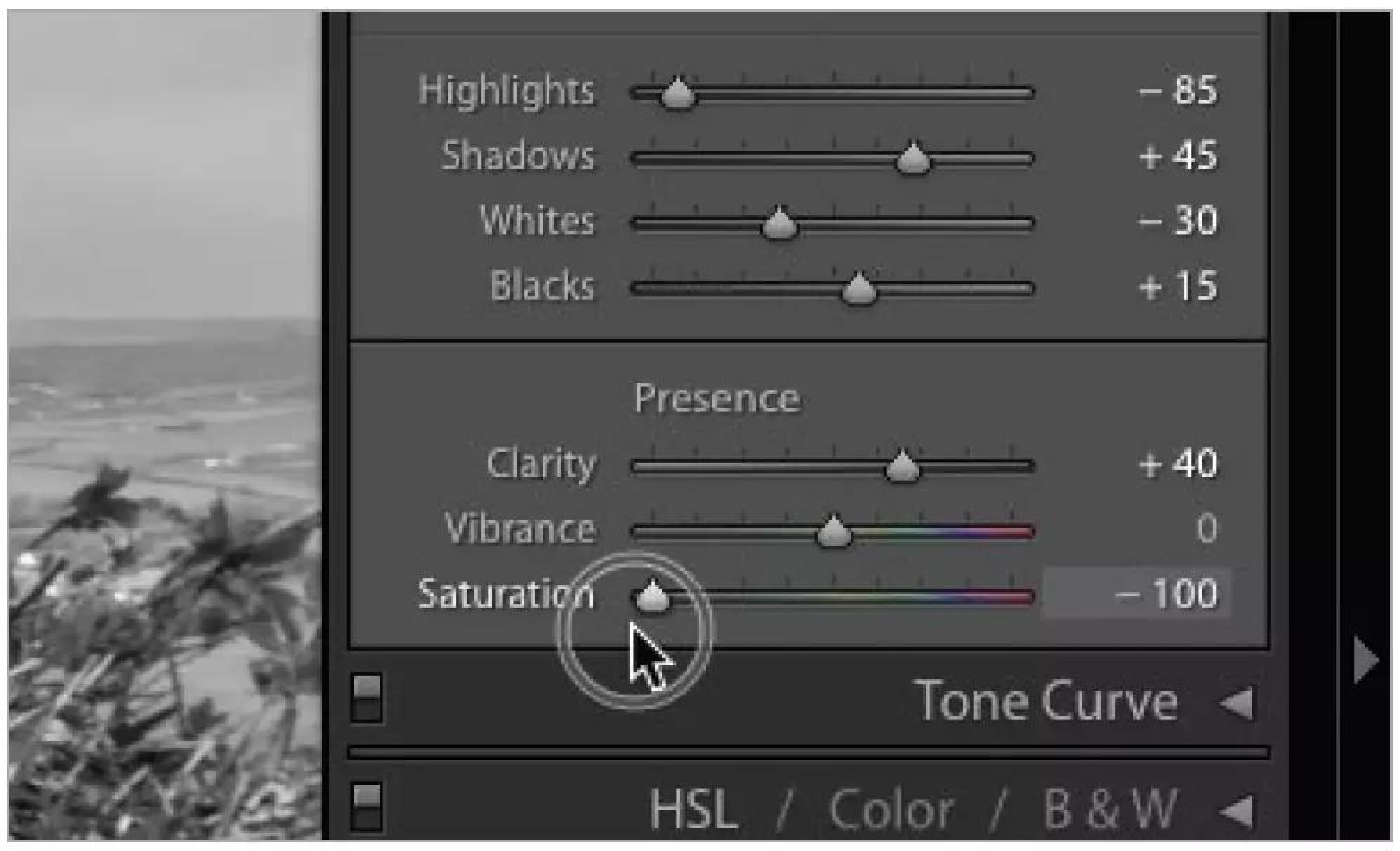
Green Primary
Hue 0
Saturation 0

Blue Primary
Hue 0
Saturation 0

9 In the same panel you have Red, Green and Blue Primary Hue and Saturation sliders. If you adjust these sliders, you will see you can have a huge impact on the colour rendition of your image. You can get the grass looking bright and lush and the sky a more vivid blue. Try not to be too heavy-handed.



10 You may wonder why it's worth worrying about colour so much since it will end up as a black and white image. Well, many would argue that a good black and white image needs a better colour image to give you more tonal values to play with when it comes to converting to black and white.



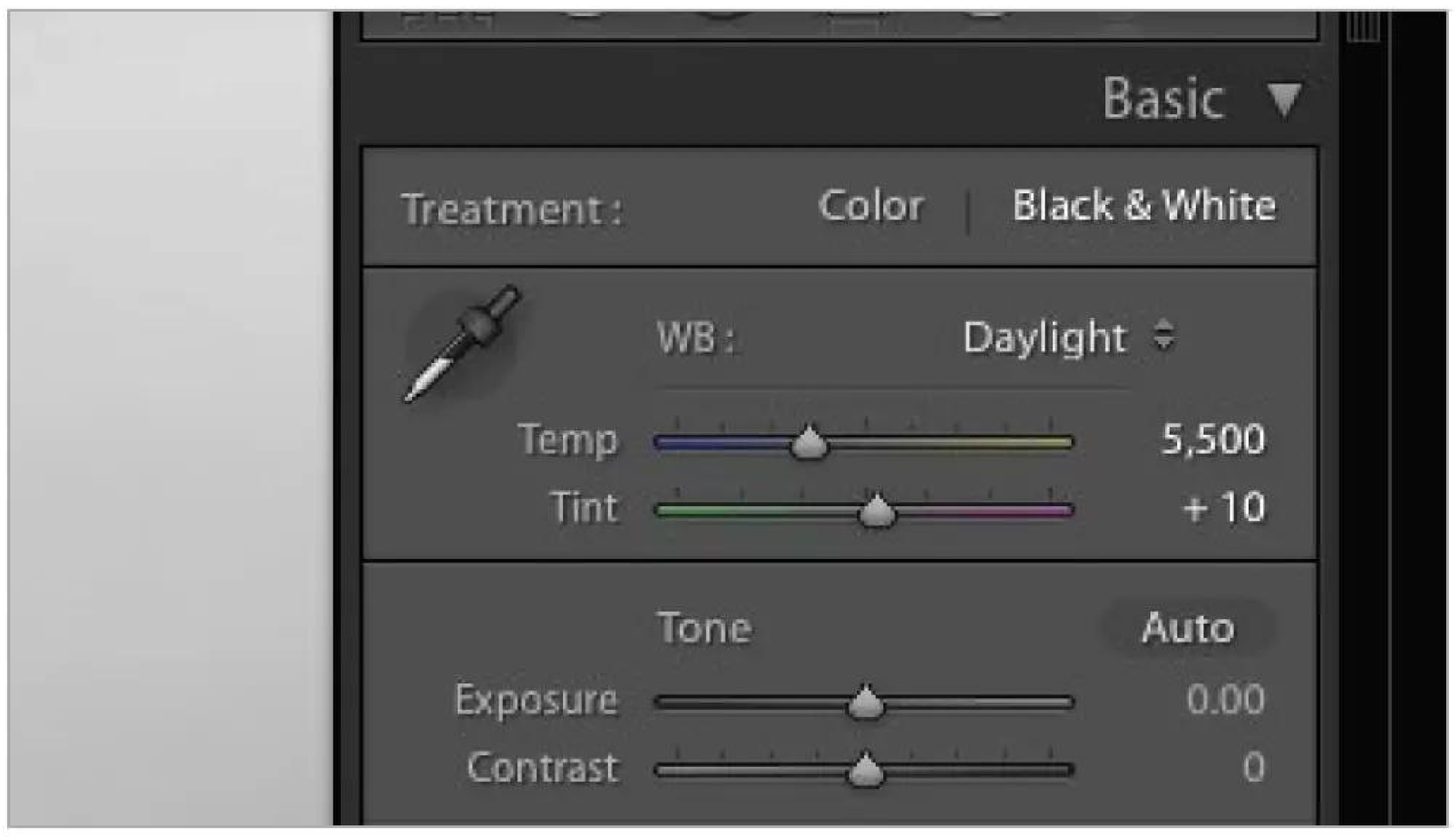
Highlights – 85
Shadows + 45
Whites – 30
Blacks + 15

Presence
Clarity + 40
Vibrance 0
Saturation – 100

Tone Curve

HSL / Color / B & W

11 The simplest things you can do to turn your image to black and white, is to go to the Saturation slider under the Basic panel and just move it all the way to the left so it reads as -100. This is fine for a quick conversion and to be fair, it doesn't look half bad. There are other options though.



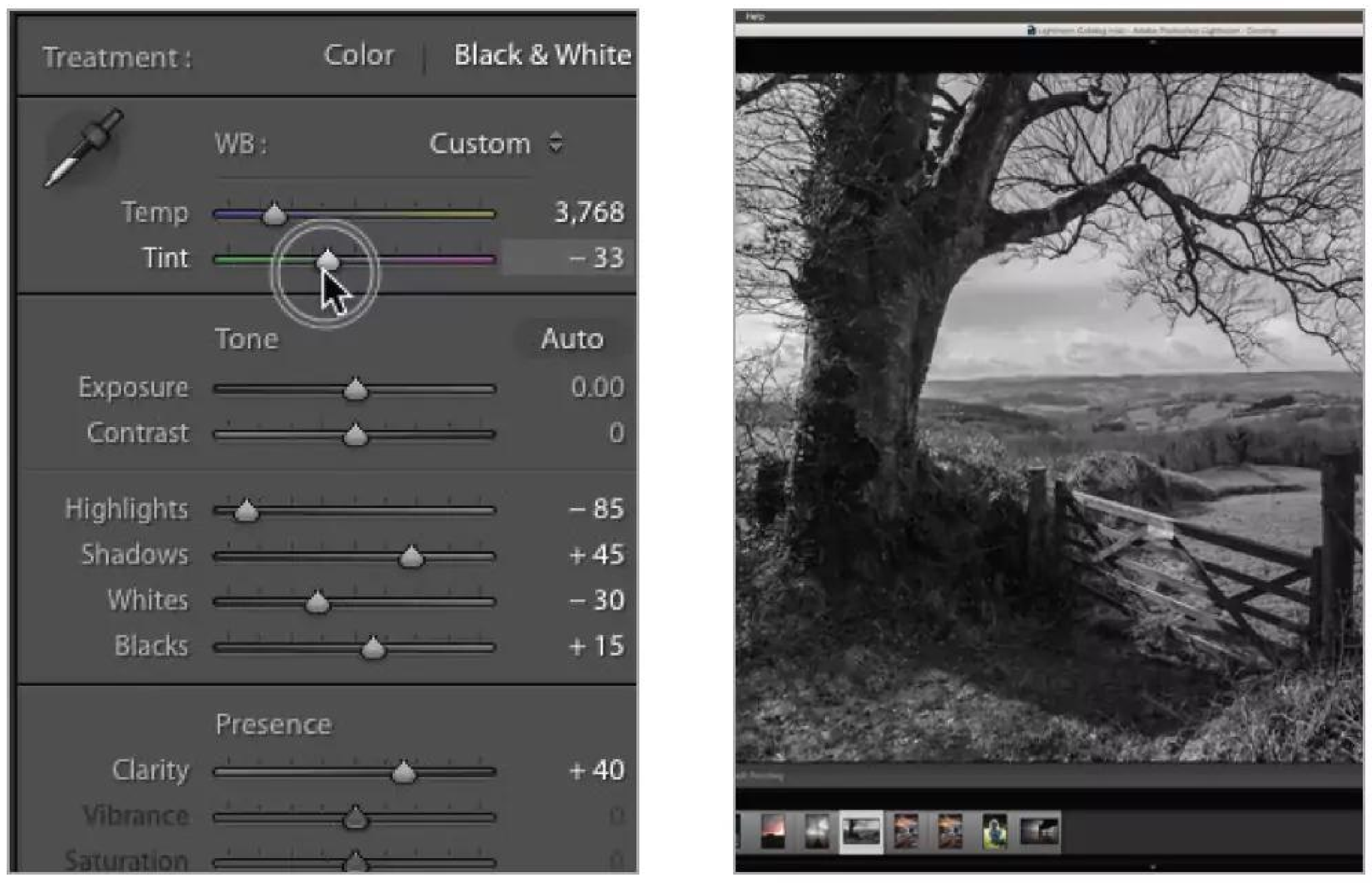
Basic

Treatment: Color | Black & White

WB: Daylight
Temp 5,500
Tint + 10

Tone Auto
Exposure 0.00
Contrast 0

12 In the Basic panel, next to Treatment, are two options. There is Color, which you are already using and there is also the Black & White treatment option. Clicking on this, removes certain options like Vibrance and Saturation which means you have to control the look of your image in a different way.



Treatment : Color | Black & White

WB : Custom

Temp 3,768

Tint − 33

Tone Auto

Exposure 0.00

Contrast 0

Highlights − 85

Shadows + 45

Whites − 30

Blacks + 15

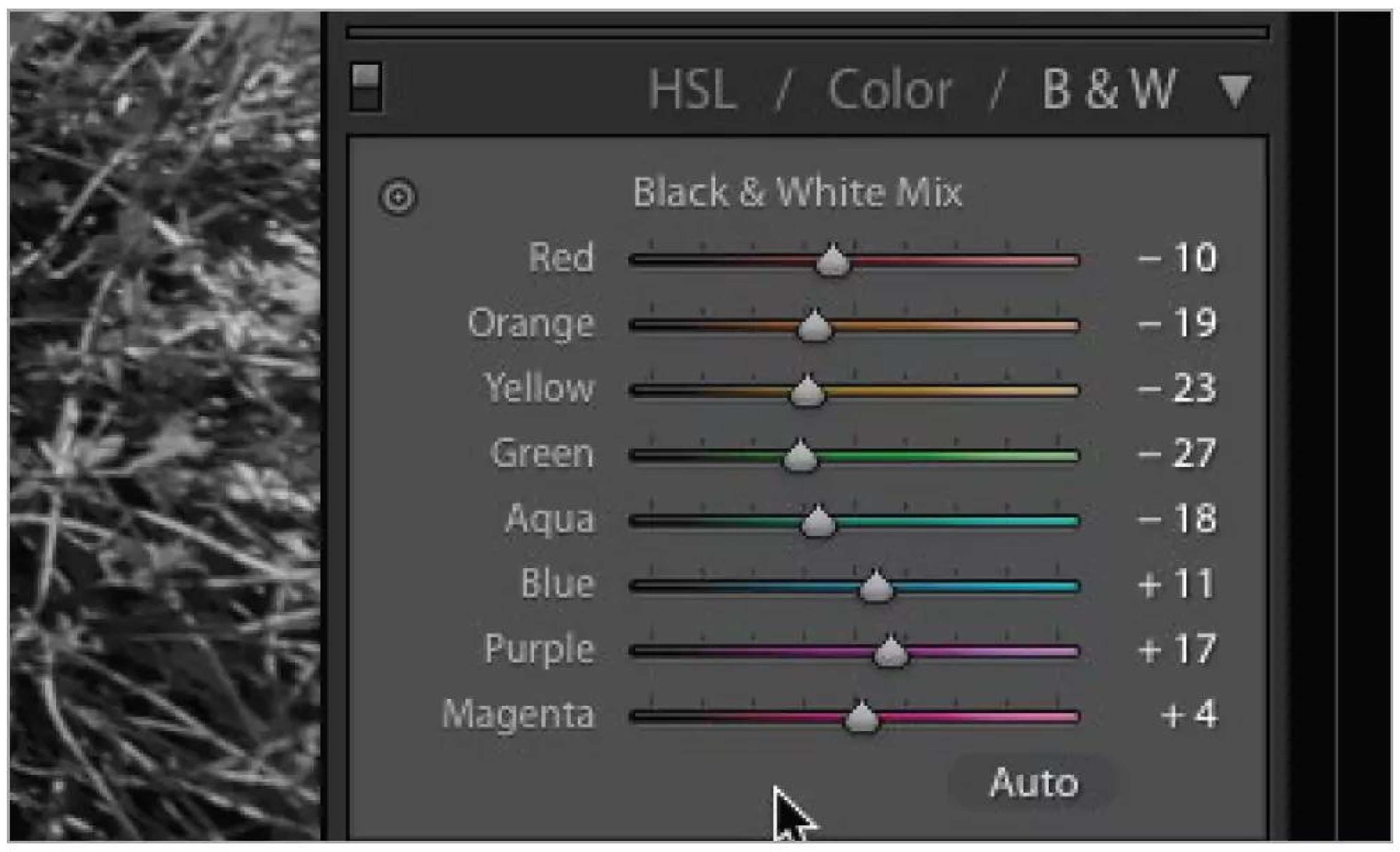
Presence

Clarity + 40

Vibrance 0

Saturation 0

13 You can alter the Temp and Tint options which will have a small impact on the look of your black and white image but bear in mind, that you are still working on a colour original. What you are seeing, is the effect the Temp and Tint is having on the colour image that is displayed in black and white.



HSL / Color / B & W

Black & White Mix

Red − 10

Orange − 19

Yellow − 23

Green − 27

Aqua − 18

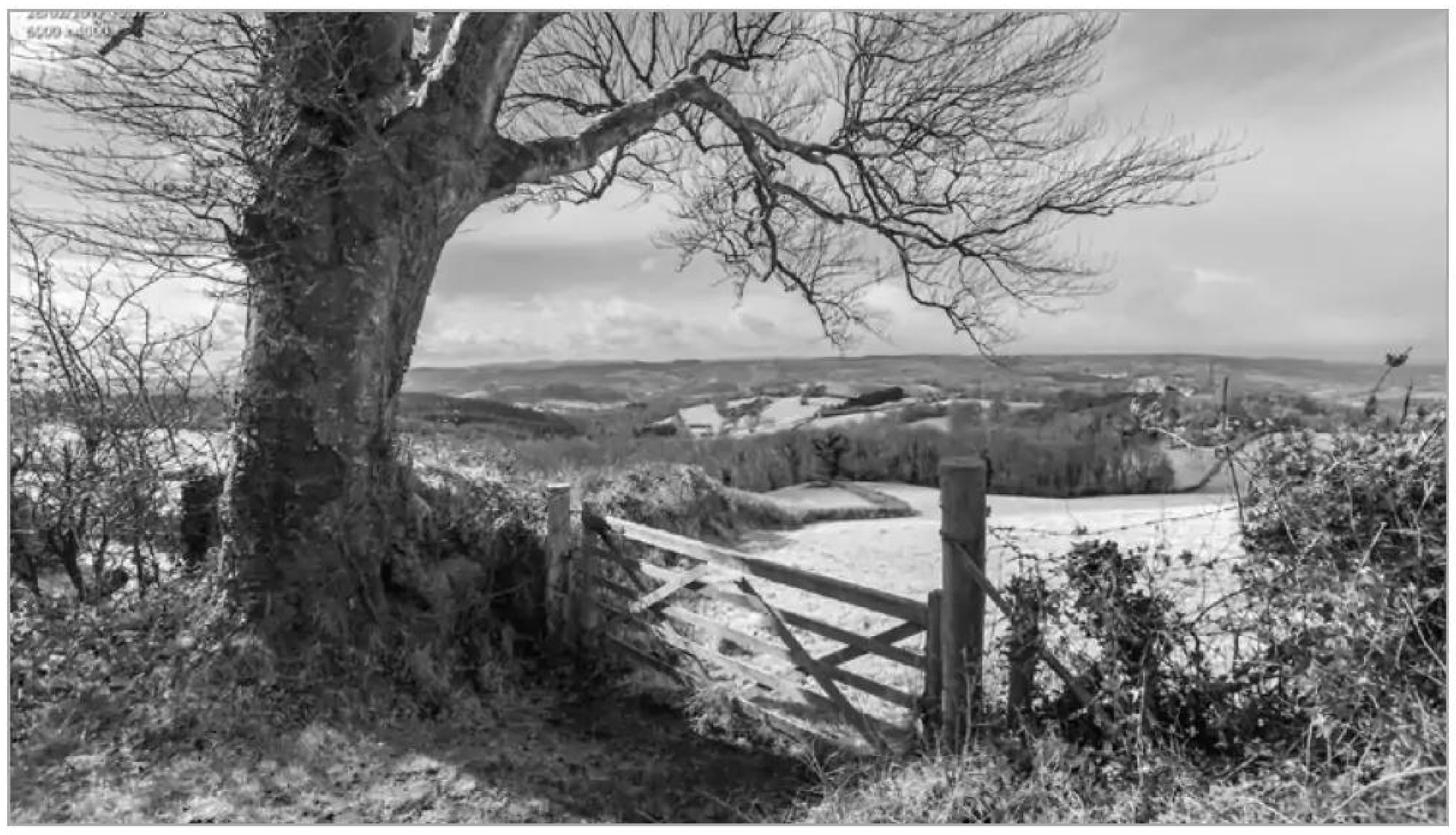
Blue + 11

Purple + 17

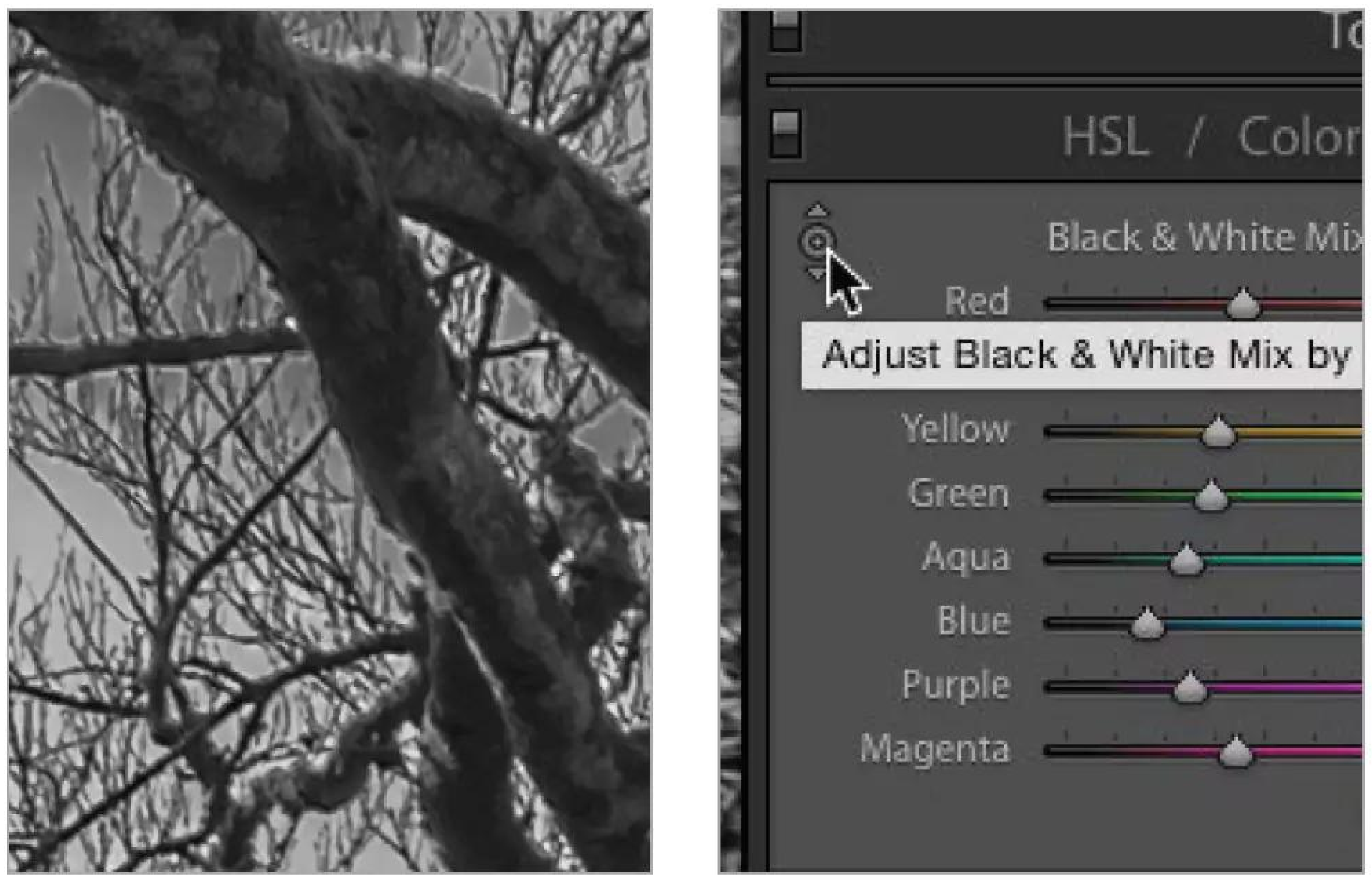
Magenta + 4

Auto

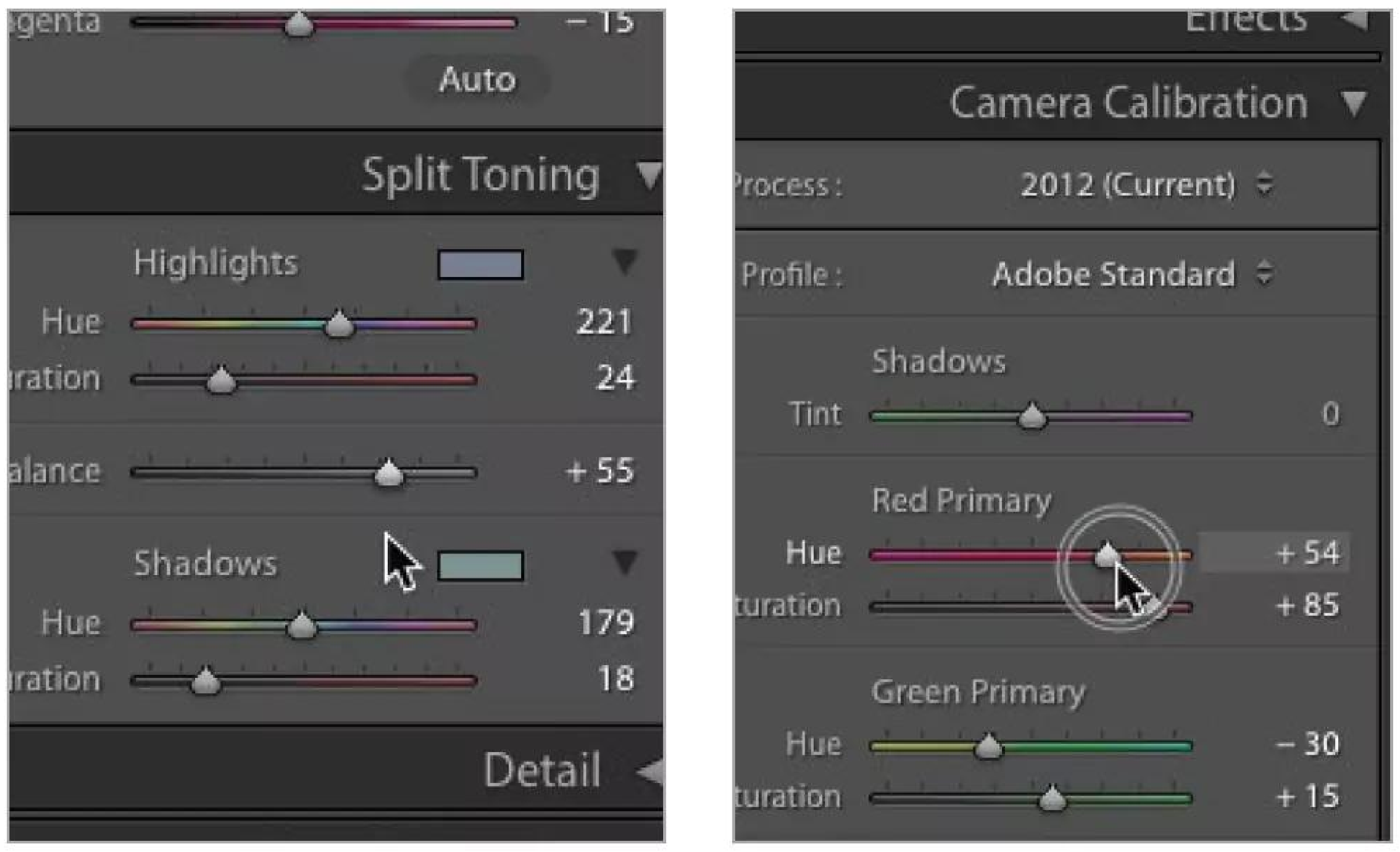
14 Now you are altering colour as well as basic brightness and contrast to hide and reveal detail in your image. If you go to the HSL/Color/B&W panel, the B&W panel is the only active one. Altering the range of colour sliders here will have a marked impact on your photo.



15 If you slide the Yellow slider to the right, all the green and yellow tones in the shot will become much brighter. The same is true of the Green slider, although not as pronounced. This is how you use your colour image and these colour sliders to control how it looks in black and white.



16 If you take the Blue slider and push it to the far left, all the blue tones present in the sky and clouds will darken. You can also target specific areas in the shot by using the dragging mixer option in the top left of the panel. Click on it and then click on an area in your shot and drag your cursor up and down.



Auto

Split Toning

Highlights

Hue 221

ration 24

alance + 55

Shadows

Hue 179

ration 18

Detail

Camera Calibration

Process : 2012 (Current)

Profile : Adobe Standard

Shadows

Tint 0

Red Primary

Hue + 54

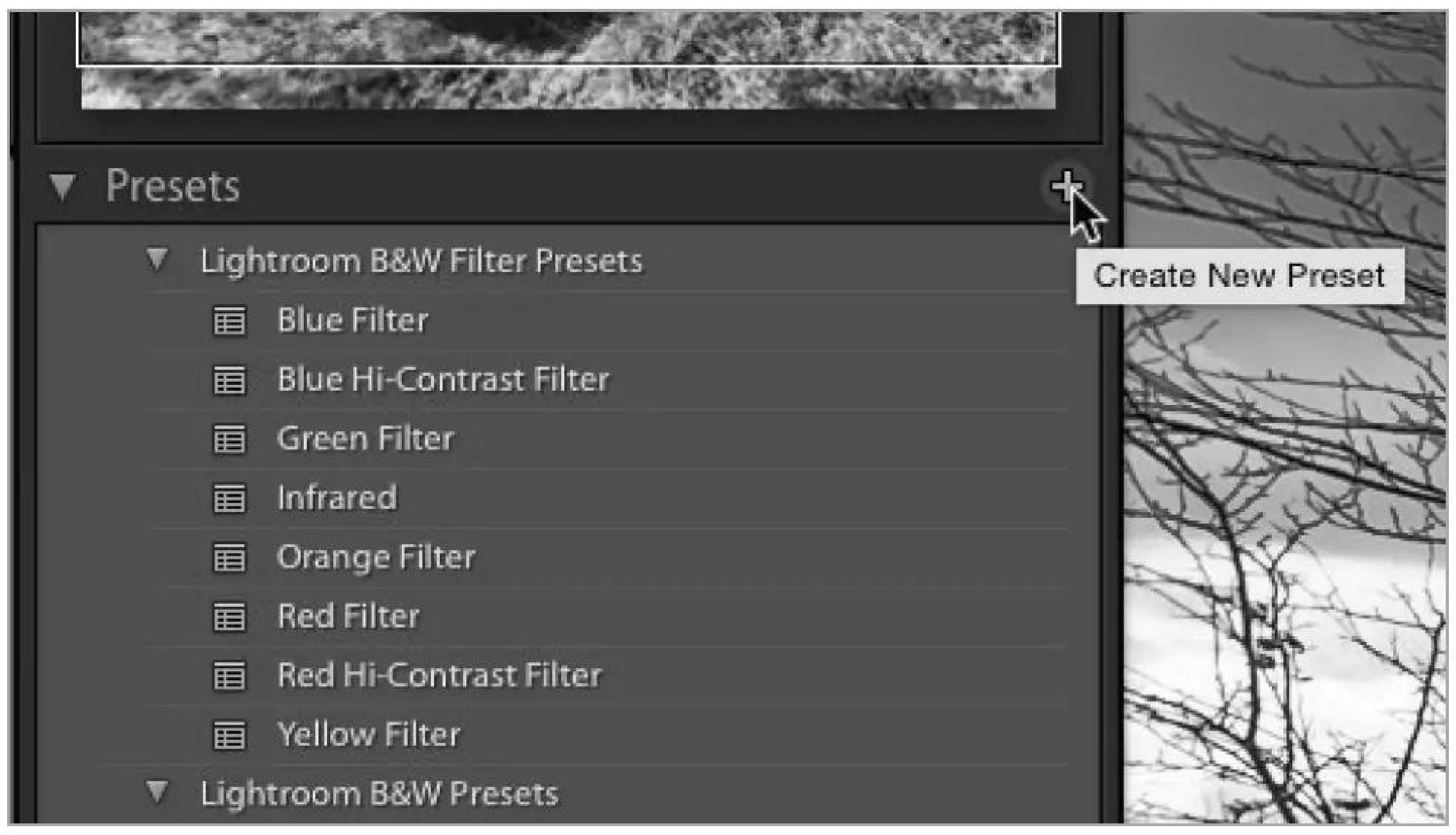
turation + 85

Green Primary

Hue − 30

turation + 15

17 If you go to the Split Toning panel, you can actually tint your photos or create duotones. Using the Camera Calibration panel, you can also have an effect on the look of your black and white conversion by altering the Hue and Saturation of each of the Primary colours.

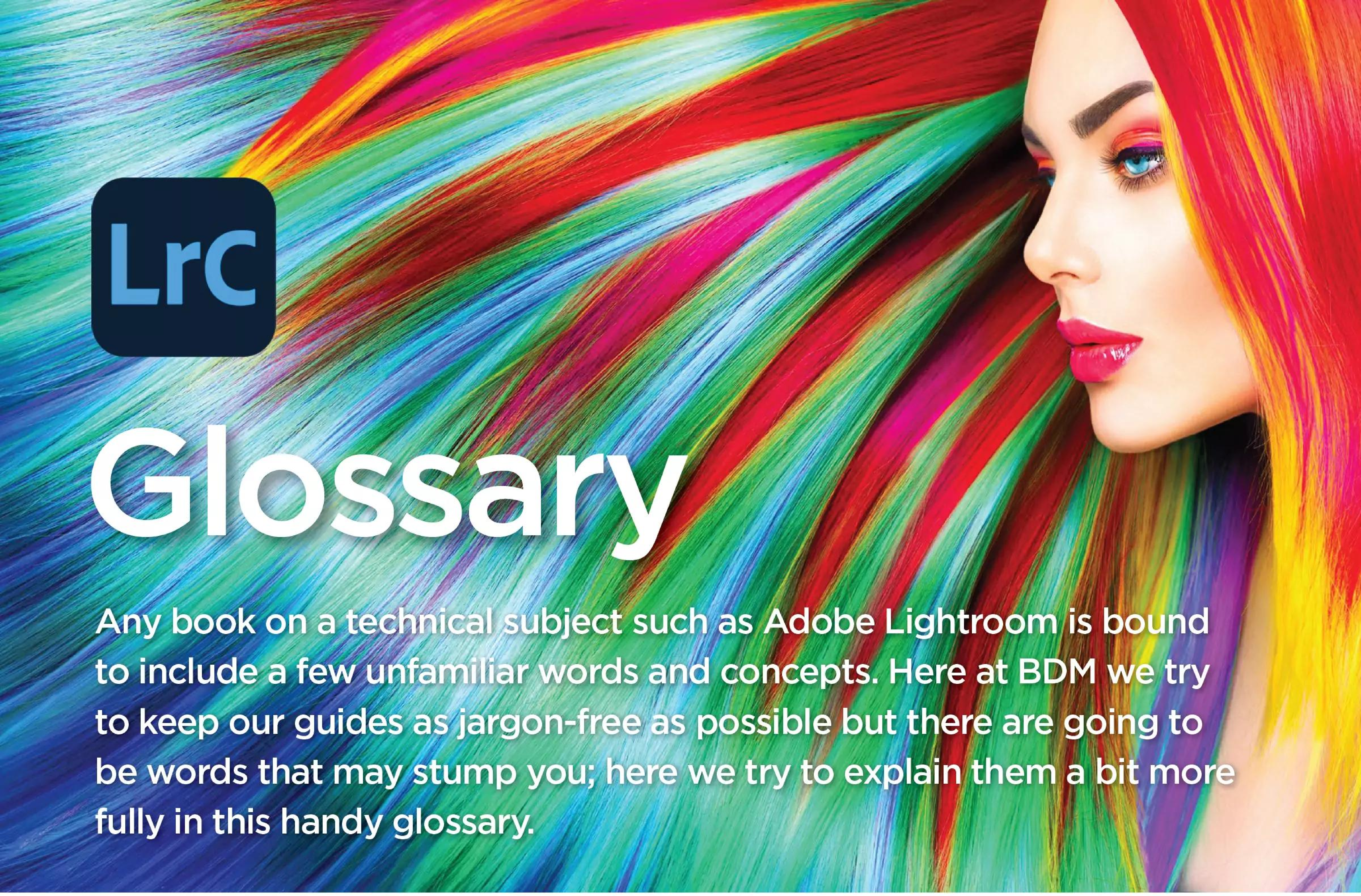


Presets

Create New Preset

- Lightroom B&W Filter Presets
  - Blue Filter
  - Blue Hi-Contrast Filter
  - Green Filter
  - Infrared
  - Orange Filter
  - Red Filter
  - Red Hi-Contrast Filter
  - Yellow Filter
- Lightroom B&W Presets

18 After some Basic panel tweaks, you have your final mono conversion in place. If you want, you can go to the Presets tab on the left of the workspace and click on the small + symbol to create your own new preset. You can name it and choose which settings are actually applied to subsequent images.



Glossary

Any book on a technical subject such as Adobe Lightroom is bound to include a few unfamiliar words and concepts. Here at BDM we try to keep our guides as jargon-free as possible but there are going to be words that may stump you; here we try to explain them a bit more fully in this handy glossary.

Adobe Bridge
Bridge is a browser application produced by Adobe Systems as part of the Creative Suite and is usually installed alongside Photoshop. Its main function is as the file management hub of the Creative Suite. It can also be used to locate, open, manage, rate and rename files as well as edit their metadata.

Adobe Camera Raw (ACR)
ACR is the Raw processing application that comes supplied with Adobe Photoshop. At its core, it behaves much the same as the Develop module in Lightroom but with less features.

Adobe RGB
A device independent colour space developed by Adobe. It provides a relatively large range of colours, i.e. grey-balanced and perceptually uniform. It is widely used for image editing.

Anti-Aliasing Filter
This is an optical filter, known as low-pass filter, which is placed on the camera sensor to create a slight blur that helps counteract aliasing or Moiré interference.

Backlight
Light coming from a source behind the photographed subject. Very bright backlighting can result in an image becoming very low contrast, if the light source is present within the frame of the composition.

Batch Processing
Performing one or more tasks to a group of files at the same time. In Lightroom, this could be the contents of a folder in your Library or a selection of disparate images created using the Quick Collection function.

Bit
A contraction of binary digit, the smallest unit of information storage or digital information that can take on one of two values, 0 and 1.

Bit Depth
Defines how many bits of colour data are used to describe each pixel or channel. For example, 2 bits per pixel only allows for black or white. 8 bits provides 256 colours. When referring to an 8-bit colour image, 256 is multiplied by the three primary channels (red, green and blue) to create what is commonly called 24-bit colour, with a possible 16,777,266 colours.

Black Point
In image editing, the black point is a tonal adjustment that sets the point at which the deepest shadow detail in the histogram is clipped to black.

Burning
The selective darkening of a part of an image.

Camera Raw
Proprietary raw file formats designed to hold image data and metadata generated by digital cameras. These formats are non-standard and undocumented, although they are usually based on the TIFF/EP file format standard.

Catalogue
Within Lightroom, the Catalogue is a database that contains the information about the all the photographs and media that you currently have on your system. It can track their location and when you edit, rate and add keywords to them, this is all stored in the Catalogue database.

CCD (Charged Coupled Device)
A type of image sensor found in digital cameras and scanners. It is a light-sensitive chip that converts light into an electrical charge that is then processed by an analogue to digital converter. CCD differs from the other common sensor type (CMOS) in the way that it processes the electrical charges captured by sensor elements.

Chromatic Aberration
Known also as colour fringing, chromatic aberration is caused when a camera lens does not focus the different wavelengths of light onto the exact same focal plane. The effect is visible as a thin red, green or purple coloured halo around objects in the scene, often the border between dark and light objects.

Clarity
Clarity is found in the Develop module. Look under the Basic panel and there you will find the Clarity option. It behaves like an intelligent version of Contrast and only alters contrast within the middle tones of your image.

Clipping

The loss or either highlight or shadow details when tone information is forced to pure white or black. For example, over-exposure can produce clipping by forcing highlights that should contain detail to register as pure white. Clipping can also be caused either intentionally as a creative effect or unintentionally because of excessive corrections. Saturation clipping can occur when colours are pushed beyond the range of a colour space.

CMOS (Complementary Metal Oxide Semiconductor)

A type of image sensor found in digital cameras and scanners. It is a light-sensitive chip that converts light into an electrical charge, which is then processed by an analogue to digital converter. CMOS differs from the other common sensor type (CCD) in the way that it processes the electrical charges captured by sensor elements.

CMYK

Also commonly referred to as process colour, CMYK is a subtractive colour model using cyan, magenta, yellow and black inks in colour printing.

Colour Profile

Also known as an ICC profile, the Colour Profile defines the information required to by a colour management system (CMS), to make the colour transformations between colour spaces. They can be device specific such as monitors, scanners or printers or abstract editing spaces.

Compression

The process of re-encoding digital information using fewer bits than the original file or source. This reduces transmission time and storage requirements. There are a number of different algorithms that provide either “lossy” or lossless compression. JPEG is a common file format that employs lossy compression to achieve smaller file sizes at the expense of image quality.

Culling

Culling images is a process whereby you narrow down your choice of images that you wish to keep, by rating them or deleting the ones that you no longer want.

DNG (Digital Negative)

An open standard file format developed by Adobe Systems that provides an alternative to proprietary camera raw files. The DNG specification incorporates rich metadata along with embedded previews, camera profiles and editable notes. The DNG format uses lossless compression that can result in a significant file size reduction over the original proprietary raw format.

Dodging

The selective lightening of any part of an image.

DPI (Dots Per Inch)

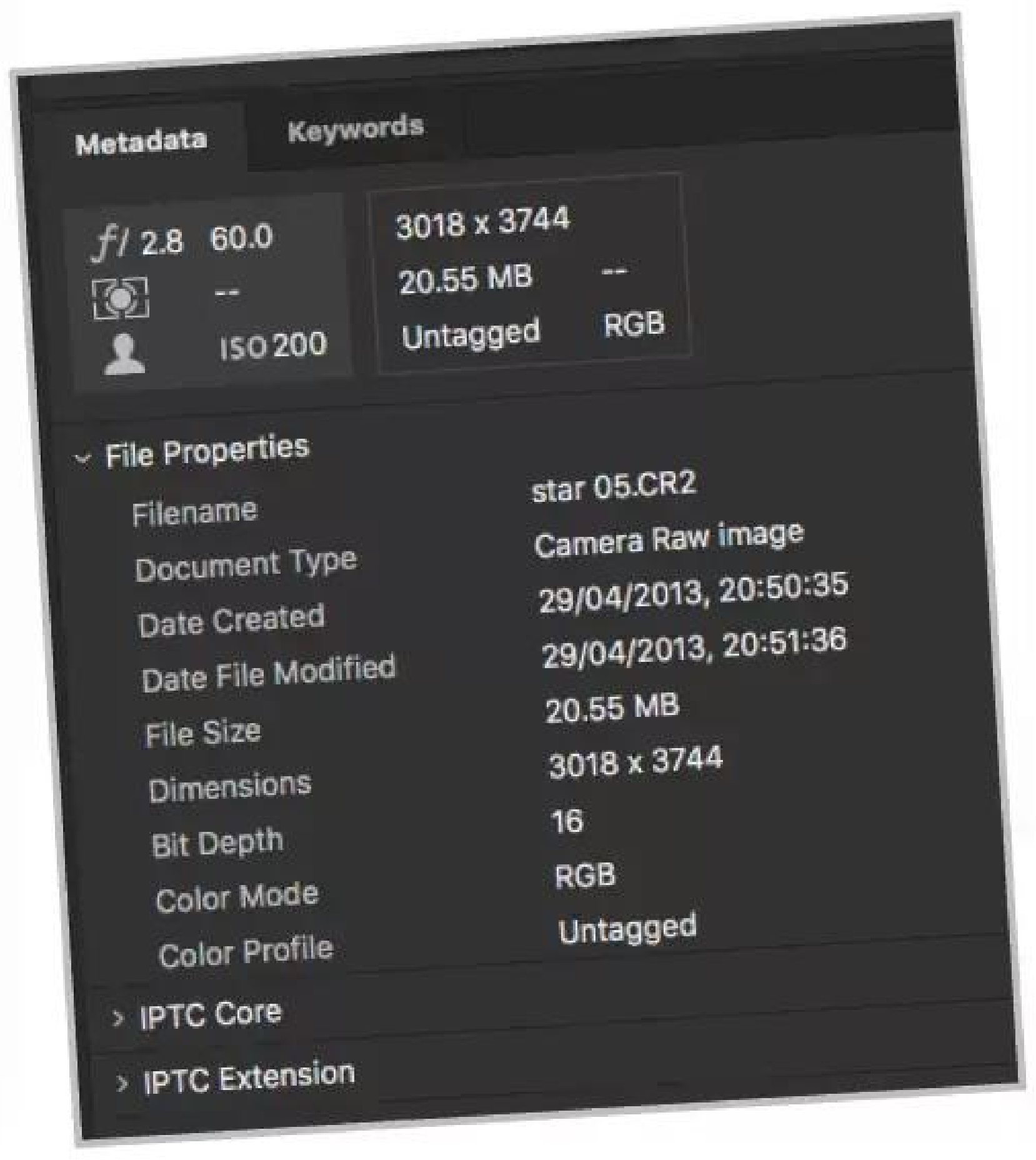
The measurement of print resolution expressed in how many dots of ink are laid down either horizontally or vertically per inch. A higher number indicates a greater amount of output resolution. Not to be confused with pixel per inch (PPI). There is not necessarily a direct correlation between DPI and PPI.

Dynamic Range

In the context of photography, dynamic range describes the difference between the brightest and darkest light intensities of a scene. From capture to output, there can be a large difference in the size of the dynamic range that each device is capable capturing or reproducing. Dynamic range is commonly expressed in the number of f-stops that can be captured or the contrast ratio of the scene or device.

EXIF

Exchangeable Image File Format. A standard for simplifying the exchange of data between cameras and software. The data may include camera model, date and time the photo was taken, camera settings, shutter speed and so on.



ƒ/ 2.8 60.0
--
ISO 200

3018 x 3744
20.55 MB --
Untagged RGB

File Properties
Filename star 05.CR2
Document Type Camera Raw image
Date Created 29/04/2013, 20:50:35
Date File Modified 29/04/2013, 20:51:36
File Size 20.55 MB
Dimensions 3018 x 3744
Bit Depth 16
Color Mode RGB
Color Profile Untagged

Exposure

The total amount of light that strikes the sensor or film during an image capture. An optimal exposure takes full advantage of the dynamic range of the sensor without under-exposing the shadows or over-exposing the highlights. See also clipping.

File Format

File Format is the structure of how information is encoded in a computer data file. File formats are designed to store specific types of information, such as JPEG and TIFF for image or raster data, AI for vector data or PDF for document exchange.

Filmstrip

A filmstrip is a graphical representation of your images in thumbnail format. In Lightroom, the filmstrip runs along the bottom of your screen and displays all the images you are currently working on.

Filters

Filters is a specific keyword used in Lightroom to search and display images with that keyword assigned to it.

Flat Lighting

This refers to images that generally have very little contrast to them because the photo was taken on an overcast day, with no strong lighting direction; or there was strong backlighting that created a photo of very little contrast.

Gamut

The range of colours and tonal values that can be produced by a capture or output device or represented by a colour space.

Grayscale

A monochromatic digital image file with pixel values that use shades of grey to represent tonal information. The term is often used to describe digital black and white photographs.

Guide Number

Used to describe how powerful a flashgun is. The higher the guide number, the more powerful the flashgun will be.

HDR (High Dynamic Range)

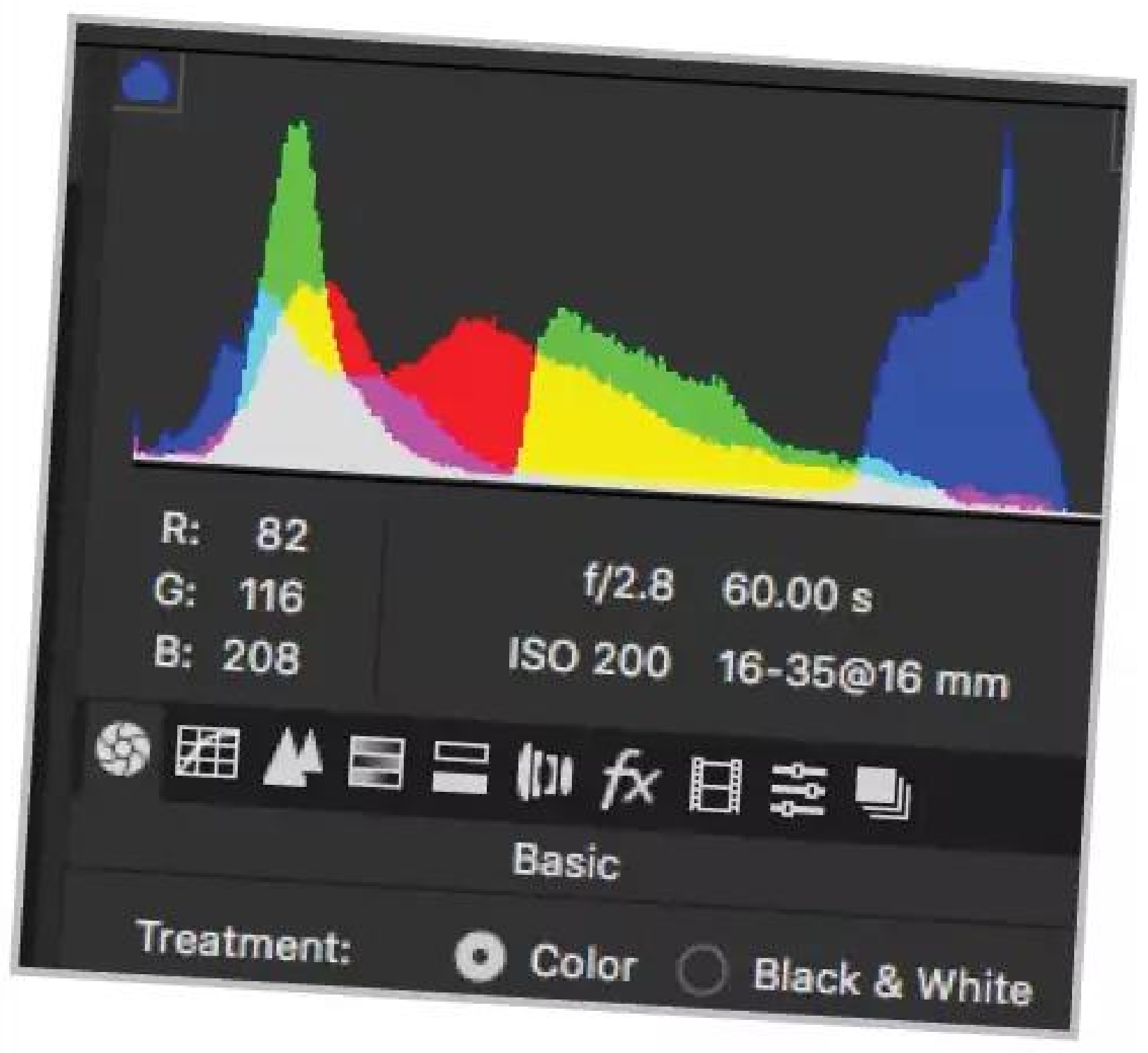
HDR is a process that combines multiple exposure variations of an image to achieve a dynamic range exceeding that of a single exposure. Algorithms are used to blend the exposures into a high-bit file format such as a TIFF that can then be converted to either 8 bit or 16 bit for digital printing or a web presentation.

Highlight and Shadow

The lightest and darkest colours in an image.

Histogram

This is a graphical representation of the tone and colour distribution in a digital image. This is typically based on a particular colour or working space by plotting the number of pixels for each tone or colour value. It can be used to interpret photographic exposure and reveal shadow or highlight clipping.



R: 82
G: 116
B: 208

f/2.8 60.00 s
ISO 200 16-35@16 mm

Treatment: ● Color ○ Black & White

History

Each adjustment you make can be recorded by the History function. It allows you to step backwards through your session history as if it were an Undo button. The History panel displays the last nine changes made to your image. You can click on any one of them to jump back to that point.

HSB

This is an abbreviation for the three components of a colour space. It stands for Hue, Saturation and Brightness.

HSL

This is another term for the three components of colour. This stands for Hue, Saturation and Luminance. In Lightroom, the HSL adjustment sliders can be found in the Develop module beneath the Basic and Tone Curve panels.

ICC

ICC stands for International Colour Consortium. An ICC profile is a description of how certain devices such as printers handle colour. This allows software to interpret and convert the profile, so they reproduce and match colour on different devices as closely as possible.

Impromptu Slideshow
This is a Lightroom technique that allows you to very quickly set up and display a slideshow in the Slideshow module. You highlight all the images in your filmstrip that you want in the slideshow and press the Play button in the toolbar.

ISO (International Organisation for Standardisation)
In photography, ISO refers to the standard for measurement of the sensitivity of film or digital sensors to light.

JPEG, JPG (Joint Photographic Experts Group)
A standard created by the Joint Photographic Experts Group for the compression of photographic images and the accompanying file format. It employs lossy compression that can reduce file size but at the expense of image quality and detail.

Keyword
An element of metadata that is used to make a file more easily discoverable to searches. Keywords can be individual words or short phrases and can have a hierarchical structure.

Lens Corrections
Lightroom is able to analyse your images and determine what camera and lens was used to take the photo. It can then apply lens and chromatic corrections to remove any distortion caused by the lens as well as any optical defects such as purple/green fringing.

Lossless Compression
An image compression technique that prevents image degradation caused by data loss. Lossless techniques usually use lower compression ratios than lossy techniques.

Loupe Overlay
This lets you show or hide different information overlays and guides on top of your currently active image.

Luminance
The intensity of light emitted or reflected by an object. This is usually expressed in candelas per square meter (cd/m2). It is a measurement of the brightness of an object or light source.

Megapixel
A term used to describe digital camera resolution, 1 megapixel equals one million pixels or sensor elements. To calculate the megapixel value for a camera, multiply the horizontal by the vertical pixel counts of the recorded image.

Metadata
Embedded or associated information describing a file's contents, used in digital photography to hold exposure information, GPS location data, copyright information and more. There are a number of metadata formats such as EXIF, IIM, IPTC Core, Dublin Core, DICOM and XMP.

Mid-tone
An area that falls between the brightest highlight and the darkest shadow.

Module
Lightroom has a number of modules that are essentially different workspace areas. As an example, Library is where you manage your database of photos and Develop is where you edit and adjust your images.

Navigator
The Navigator panel in the Develop module allows you to quickly zoom in or out of your image and move around.

Noise
The unwanted colour or luminance variations of pixels that degrade the overall quality of an image. Noise can result from several different sources including a low signal to noise ratio, the use of high ISO settings, long exposures, stuck sensor pixels and also compression artefacts. It can also appear as random colour speckles, a grain-like effect or banding.

Non-Destructive Editing
Any adjustments you make to an image in Lightroom and held as a series of instructions that describe the edits you've made. These are all done without altering the original file in any way. Only when you output the image as a new file will the adjustments be applied at the pixel level to the copy of the original image.

Opacity
Opacity is the extent to which something blocks light. You can change the opacity of layers, filters and effects so that more (or less) of the underlying image shows through.

Overexposure
An overexposed image results from too much light being allowed to fall onto the camera sensor, usually as a result of either a long shutter duration, wide aperture, high ISO sensitivity or a combination of all three. An overexposed image is very light or pure white with the brightest areas often containing no detail whatsoever.

PDF (Portable Document Format)
Developed by Adobe Systems, PDF is an open standard file format for cross-platform document exchange. PDF is highly extensible, preserves the integrity of the original document, is searchable and provides document security.

Pixel
Derived from the term picture element, this is the smallest unit of information in a digital image. It is also commonly used to describe the individual elements on a capture device such as a camera sensor.

Pixelation
Pixelation is an unwanted effect produced when an image is enlarged too much and the individual pixels become larger than the actual detail contained in the image.

Plug-In
A software application or module that provides extended and specific functionality from within a larger host application.

PPI (Pixels Per Inch)
The measurement of image resolution expressed in pixel density relative to inches. PPI can be used to calculate the final image size by dividing the image dimensions in pixels by the PPI. The resulting numbers would be expressed in inches. Not to be confused with dots per inch (DPI).

Preferences
These are user-defined values that are applied to the main modules within Lightroom and control how it operates.

Preset
In Lightroom, a preset is an action that can be applied to an image or group of images. You save a group of editing settings such as colour balance, brightness, clarity, sharpness, contrast and saturation, which can then be applied to your selected photos.

ProPhoto RGB
This is an internal colour space used by Lightroom with a very wide colour gamut.

PSD
The .psd (Photoshop Document) format is a popular proprietary file format from Adobe Systems, Inc. It has support for most of the imaging options available in Photoshop, such as layer masks, transparency, text and alpha channels. In addition, spot colours, clipping paths and even duotone settings can be saved if you are preparing images for press or digital printing.

Quick Collection
You can create a temporary collection of different images by clicking each one and pressing the B key. That image is then added to the collection. There is only one Quick Collection and you can clear its contents by pressing Shift+Cmd+B.

Rating
In Lightroom, you can apply a subjective rating to your images in the form of stars ranging from zero to five stars.

Raw Files
A Raw file is the unprocessed data captured by a digital camera sensor. In most cases, cameras write Raw files using a proprietary file format. Raw files give the photographer the advantage of managing image processing during post-production rather than letting the camera make the processing decisions, as happens when

shooting in JPEG format. See also: DNG.

Recovery
This is a powerful tool to use if you are trying to recover detail in the brightest highlights in a photo. Bear in mind that if the detail is lost to pure white, then there is nothing to recover from these areas. Only areas darker than pure white have the chance to recover detail.

Resolution
A measurement of the ability of an optical, capture, or output system to record and reproduce detail. It can be defined in several different metrics such as Line Pairs, PPI, DPI, SPI and LPI. Also see DPI and PPI.

RGB
A colour model that uses the three primary additive colours (red, green, blue) that can be mixed in different ratios to make all other colours.

Rule of Thirds
If you divide an image into three equal sections both vertically and horizontally, where the lines intersect is commonly regarded as good placement for the subjects in your photos.

Saturation
One of the three components of colour. Saturation refers to the purity of colour present in an image. When a colour is at maximum saturation, it is the purest form of colour it can be.

Shadow Detail
Refers to the amount of detail that can be seen in the darkest areas of a photograph.

Sharpening
The process of increasing or emphasising contrast around the edges of details in an image, to give the impression that the image is sharper than it really is.

Soft Proofing
This shows you how an image on your computer screen will look when printed. You can optimise the image for a particular output device.

Split Toning
This option lets you alter the colour of both the shadow and highlight areas of your images. For example, you can add a blue colour cast to the darkest areas of your photo but make the brightest areas of the same image more orange.

sRGB
A reduced gamut colour space used by many digital cameras, colour labs and on the web. When processing your photos, a wider gamut colour space is preferred by photographers and digital artists such as Adobe RGB.

Tags
Tags are similar in their application to keywords.

Thumbnail Image
A small, low-resolution image preview used on the web to link to a high-resolution version of the file. Thumbnails can also be embedded in file formats such as TIFF and PSD.

TIFF or TIF (Tagged Image File Format)
An open standard file format specifically designed for photos and images. TIFF can incorporate several types of compression, including LZW, JPEG and ZIP. The format is suitable for the storage of high quality archive images. The DNG format is based on the main TIFF standard.

Tone Curve
A Tone Curve is used in image editing software. It is a graphical representation of the relationship between the input and output values for the brightness levels of pixels, that can be used to adjust the contrast of the image.

Transform
This panel has a number of controls that let you alter the aspect ratio of your image, rotate and scale it as well as apply vertical and horizontal transforms to counter perspective shifts in the image, such as converging verticals.

Underexposure
An underexposed image results from too little light being allowed to fall onto the camera sensor, usually as a result of too short a shutter duration, narrow aperture, low ISO sensitivity or combination of all three. An underexposed image is very dark, with the darkest shadow areas often containing little or no detail.

Vibrance
Vibrance is a form of intelligent Saturation. As you increase the Vibrance in an image, only the middle tones of your image are altered first.

Vignetting
An effect in which the edges of an image gradually fade out, usually to black or a very dark colour.

Virtual Copy
If you have processed a colour image and have it at a point you consider finished but wish to experiment on it a little, you can create an exact replica of the image with all its adjustments applied and alter the copy without affecting the original.

Watermarking
Allows you to add copyright symbols, text and graphics to protect your images from theft. The Watermark function can be accessed from any module.

White Balance (WB)
In digital photography, white balance establishes the colour balance of the image in relationship to colour temperature of the lighting conditions. Most digital cameras have several built-in white balance presets (tungsten, daylight, cloudy, fluorescent, etc.) along with an auto setting and the ability to set a custom WB.

White Point
A reference point used to represent white. This reference point is used to calculate all other colours in the image.

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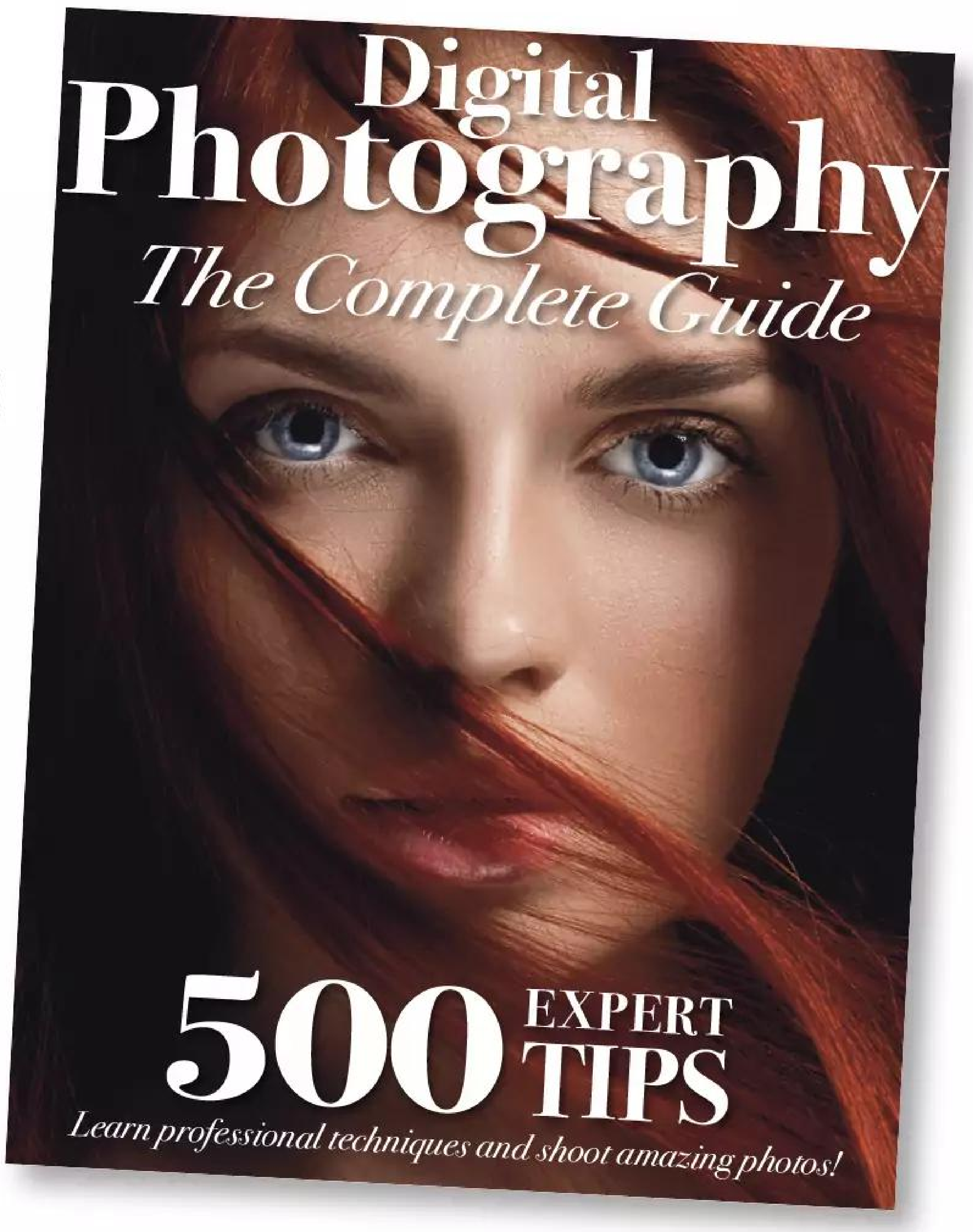
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